

## CHARLES COBORN'S MERRY MEMORIES.



## THE OFFICIAL ORGAN OF THE B. B. C.

Vol. 5. No. 59.

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL  
PROGRAMMES  
OF  
THE BRITISH  
BROADCASTING  
COMPANY.

For the week commencing  
SUNDAY, November 9th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	

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By W. PETT RIDGE, The Famous Humorist.

THE historians work on traditional lines, and they still prefer to record large and distinguished events. They are out for big game. They love a war, and do not conceal an affection for a change of government. Of these circumstances they write in magazines that are heavy in style, in weight, and in price, and occasionally their work is issued to a larger public, in Twenty-two Fortnightly Parts at One Shilling each. Number One now ready. Send for Free Prospectus. Because of their preoccupation with the magnificent, the smaller details in the history of a country are left to the unambitious who hint at these in novels, allude to them in short stories.

The question, for example, of inducing Walter and Gerald—growing up lads of the family, free from school, and now engaged in the City—to arrive home at a good hour for the evening meal is one which has given a concern to parents that unrest in the Balkans, or, in later times, the League of Nations, has never been able to effect. The morning farewells go on precise and regular lines.

"Good-bye, Ma. Good-bye, Dad."  
"Good-bye, laddie. Take care of yourself."  
And, pleadingly, "Do try to get home sharp this evening." From the open front door, hats are thrown. A description of the menu. The possibility of friends looking in.

As to the late hours, father says that boys will be boys; mother is unable to accept this as a comforting platitude. It is mother who stays awake at night listening for the footstep, the turn of the latch-key, the careful ascent of the stairs. True, she often worries quite unnecessarily. Frequently there are no grounds for her alarm. But she knows a little, she guesses a lot, and there is no power on earth that can shake her genuine anxiety.

The inducements held out to encourage early return have varied according to the period. One can imagine a time when the magic lantern,

with slides illustrating a tour through Palestine was counted an effective lure; I do not recommend its use in this our present year. I call to mind winters when if the only remedy came to parents that a son was giving in to the temptation of the billiard saloon, the news created intense excitement, until the happy thought occurred of turning out an upstairs room and fixing a small table there, with ocre, chalk and marking board complete. The table repaid its cost with interest. Tournaments were played of an evening, and father became quite an expert in seeing, with unexpected ability in mental arithmetic when spot made a cannon of white and red, and steel went into the pocket. She learnt when spot put white down to ejaculate:

"Whitechapel!"

And when father nearly pulled off a difficult shot to remark sympathetically:

"Oh, hard chess. Very hard chess, indeed!"

But billiards on a restricted area began to pall, and just as its quality as a magnet was lessening, ping-pong came in. Really, the English historians might well devote a whole chapter to ping-pong. There were at least two winters when nothing else was talked of in the middle-class house. We let arts and commerce, law and learning die, whilst this indoor lawn-tennis was being played on the dining-room table. Ping-pong, with an awful suddenness, became old, unloved, discarded. There followed the age of ju-jitsu puzzles, but I fancy these appealed to maturity more than to youth; youth could not spare the time to select the pieces, and make an entire work of art.

The gramophone, as a novelty, was welcomed because it made an economy in the dire hardship known as practising and listening to the scales. Small girls must have adored the name of the inventor to the list in their prayers, and next-door neighbours saved much in cotton-wool.

(Continued overleaf on column 3.)



# Winter and the Butterflies.

A Talk from London, by E. Kay Robinson.

WE find it hard to think of anything in nature as useful, if it is not useful to us. In the old days, the twin sciences of botany and medicine went comfortably hand-in-hand upon the theory that every plant was created to be of use to man and carried some sign or mark to show man what that use was.

A plant whose leaves were kidney-shaped in outline was recognized at once by the faculty as a special remedy for disease of the kidneys. A plant with foliage irregularly lobed like one's liver became the "liver wort," a certain cure for dyspepsia. A plant whose green leaves showed whitish blotches like the abscesses on a diseased lung, was called "lungwort" and was prescribed by all the best physicians of the day as a specific for all affections of the lungs; while plants of the forget-me-not class, whose flowers uncoil as they open, in a one-sided spiral, with a fanciful resemblance to the tail of a scorpion, were universally recognized as sovereign remedies for the stings and bites of scorpions, spiders, wasps, and all kinds of dangerous insects.

## What Use are Earwigs?

We are not so foolish nowadays, of course; but still, I am constantly being asked such questions as: "What's the use of earwigs?"—meaning, "For what use to us were such unpleasant things created?" And it is not always easy to convince people that the only utility which a creature or plant needs is utility to itself in its struggle for life.

But few of us can look at nature except along a human parallel; and so, when summer has passed its prime, there seems to us a human motive in the florid adornment of its waning charms, because no other season shows us such lavish display of crimson and purple and gold—both in the garden, where the autumn sunshine blazes with sunflowers, dahlias, phloxes, geraniums, and nasturtiums, and equally in the wilds, where the hill-slopes are painted from end to end with the purple of heather, splashed in every fold and hollow with the gold of ragwort—where every wayside waste catches the contagion of colour in its patches of purple thistles and its bewildering variety of yellow dandelion-like blooms.

## Danger-signals of the Plant World.

To us, looking at nature along the human parallel, all this show of decorative colour, like the paint on faces no longer young, may seem designed to prevent us from noticing the inevitable sordidness of waning summers, but nature's business of life is too serious for such frivolity. Because the hungry months of winter are coming and already fresh greenstuff becomes hard to find, the urgent need of the plants is to safeguard their flowering shoots against the blundering attacks of grazing animals; so they decorate them with conspicuous colours as danger-signals which no animal can fail to notice.

## Wonderful Colourings.

The butterflies of autumn do much the same thing for the same reason. After the end of summer the country is overcrowded with the young insect-eating birds, animals and reptiles of the year, who scarcely know what is good or bad for them to eat. So the few kinds which belong to the season are all strikingly coloured.

The red admiral, with its vivid contrast of scarlet and white on velvety black; the peacock, with all the colours of the rainbow, and a few others, in its large eye-spot on each wing of dark crimson damask; and the tortoiseshell, a kaleidoscope of black and white, and all the shades of yellow and orange to red in little patches, with a dainty border of sky-blue spots to every wing. Any artist might be proud to

have conceived the pattern and colouring of any one of these three beauties, but every autumn all three may be seen spreading wide the glories of their wings in almost any suburban garden.

For, curiously enough, the food-plant of all three is the stinging nettle, which is only too common in the bits of waste ground that are always to be found around our towns. Upon this the caterpillars of the peacock and tortoiseshell live in companies during the summer, and evidently inherit the unattractive qualities which their parents advertised by their brilliant colours in the previous autumn; for, although anyone can see one of these colonies of caterpillars upon the nettles yards away, no mice or birds, centipedes, beetles, or carwigs seem ever to attack them.

## The Deceiving Nettle.

But the nettle patch is not always there. In the autumn it becomes a beggarly array of withered stalks, which rot and disappear during the winter. But in the early spring next year's nettle patch appears as a bed of delicious velvety green, which invites you to sit down upon it. You will be wise to sit down somewhere else; for even when the nettle is scarcely an inch high, and looks like a patch of comfortable moss, it already has to take life seriously and can sting like—the nettle!

On account of its sting we dislike the nettle, just as we disapprove of the thistle for its prickles; but our opinions do not matter to the plants, and, if we thought about it at all, we should realize that stings and prickles are really evidence of excellent character; because, if the plants were not good to eat, they would not need to defend themselves in that way against browsing animals.

## When Nature Arms Against Herself.

Now, then, do all these caterpillars manage to live in comfort upon the nettle leaves without getting their soft bodies stung? The hairs, which are thickly sprinkled over them, afford, I think, one of the best instances of nature's skill in arming creatures against the weapons she has herself created. For, if you examine under the microscope a single hair from any of these caterpillars—red admiral, peacock, or tortoiseshell—you will see that it has barbs branching out all down it and all pointing forward.

So, when the caterpillar crawls upon a nettle leaf, these branching hairs are the first things to touch the plant's stinging hairs, catching them in the forks of the branches, pushing them down and, of course, breaking off the little bulbs; but the broken stems cannot twist themselves round to sting, so the caterpillar crawls where it wishes over the nettle and never gets a sting.

## The Sense to Hide.

But the life of the caterpillar is necessarily limited to the time when there is food for it to eat; and, as the nettle plant is out of sight underground from autumn to spring, the peacocks and tortoiseshells have arranged to fly about enjoying themselves in the autumn, to sleep through the winter and come out again to lay their eggs upon the growing nettles in spring. At first sight, it would seem impossible for such brilliant creatures to escape discovery all through the hungry winter months; but they have the sense to hide in dark holes and corners, and the undersides of their wings are all blackish or brownish with irregular streaks and lines, so that when they sit with closed wings, they look like any old jags of decayed and blackened wood, a deception which nature has made more complete by giving them a jagged outline to their wings.

# The New Call to the Fireside.

(Continued from the previous page.)

In some cases the gramophone went off, in more senses than one, and unless there was a decision to purchase a new one, less prone to bronchitis and sore throat, together with a frequent change of records, satiety ensued, and a fox-trot air, attractive at the start, became an abomination and a curse, and a sound excuse for absence from home.

\* \* \* \* \*

The cinema is scarcely to be reckoned as a home attraction. True, there are local picture houses, but Walter and Gerald cannot wait until an heroic film, described as the masterpiece of this or any other age, explains itself in town, and wanders to the suburbs. For them, the two-and-fourpenny seats in the West End and an opinion formed whilst the production is still a topic for argument. Perhaps the craving tends to diminish, but Gerald and Walter still redden with shame if, on being asked for a view concerning a notable film, they are forced to make the ignominious admission:—

"Haven't seen it!"

\* \* \* \* \*

The studios had need not here be taken into account. He goes to evening classes, tries to improve his mental furniture, and, I hope, gains his reward in the shape of extraordinary increases in salary. The lad who sings can be disregarded. He is a good chap, and a home bird; the drawback with him is that he invariably marries young a lady of similar youthfulness who, having during the engagement said of his rendering of "Passers By" that she could listen to it for ever, yet six weeks after the wedding says quite plainly: "My dearest dear, if you sing that once again, I shall simply go raving mad!" The average young man is being considered here, and the lesser historian desires to set down the fact that the average young man resumed the good habit of coming home promptly of an evening when the wireless was introduced to the house of his parents. The most appalling occurrence which can happen to him now is that a sister should be able to remark to him at the breakfast-table:—

"You missed something very good indeed yesterday evening!" He can only bow his head apologetically, humbly.

"Sorry, sorry!"

\* \* \* \* \*

Home, for most of us, is a haven and a refuge, and worth gaining after the perturbations of the day. With the attaché case is brought a collection made up here and there of grievances, often including noteworthy occurrences, and now and then a few triumphs. To be plain and candid, the mere changing of footwear is a relief, the value of which cannot be estimated to a tired mind and an exhausted body. Convalescence arrives within an hour, and then the demand is for recreation. This, I submit, is where the wireless comes in.

"Here," says the household in so many words and without giving credit to the original author, "will we sit, and let the sounds of music creep into our ears!"

\* \* \* \* \*

The great advantage of this making the home a place of entertainment is that the family circle is preserved; that a topic for conversation is supplied; that, in the sharing of a mutual joy, distant relations need no longer exist in the household. I think brothers have become more brotherly. Sisters more sisterly. Mothers and fathers less parental.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## "G. B. S." to Broadcast.

MR. GEORGE BERNARD SHAW, the world-famous playwright, will read from his own play *O' Flaherty, F.O.*, at 8.30 p.m. on Thursday, November 20th. This will be S.B. to all Stations, except Belfast.

## A Time Signal Warning.

The Greenwich Time Signal for 9.30, broadcast from all stations of the B.B.C., is preceded by a warning. This takes the form of a musical note similar to that employed for tuning purposes. The note will be given for five seconds from 9 hr. 29 mins. 45 secs., followed by an interval of five seconds. After this, the six usual dot-seconds will be given. The B.B.C. does not claim mathematical accuracy for the period of the warning note, this being under human control.

## On Armistice Day.

A Service of Remembrance will be broadcast from all stations on Armistice Day, November 11th. It will include "The Last Post," the striking of Big Ben, "The Reveille" and the hymn "O God, Our Help in Ages Past." The two minutes' silence from 11 o'clock will be strictly observed, and the transmitters themselves will actually be switched off during this period. There is no question, therefore, of anyone being upset by oscillation. It is hoped that this short ceremony will be acceptable to those listeners unable to go into the streets, or gather together during this period of Remembrance.

It is urged that everyone may be prepared for it, a tuning note will be transmitted from 10.53 to 10.55 a.m., so that those who wish to take part in this ceremony may adjust their sets.

## An Unveiling Ceremony.

On Armistice Day, November 11th, the Cardiff Station will broadcast the Ceremony of the Unveiling of the Cenotaph erected to the memory of the fallen of the 1st and 2nd Battalions, Welch Regiment. The Ceremony will take place at 10.50 a.m., and will be performed by Lieut.-Gen. Sir R. H. E. Butler, K.C.B., K.C.M.G., the Band of the Second Battalion, Welch Regiment, will lead the singing of the hymn, concluding with the Welsh National Anthem.

## Opening of Dundee Station.

The Opening Ceremony of the Dundee Relay Station will be held in the Caird Hall on the evening of Wednesday, November 12th. Lord Provost High will speak on behalf of the officials and citizens of Dundee, and the Band of H.M. Scots Guards will play during the evening. The artists will be Miss Elsie Cochran and Mr. Robert Radford, while Mr. James Hinchcliffe will officiate at the organ.

## A Mozart Programme.

A programme devoted entirely to the works of Mozart will be given at the Cardiff Station on the evening of Tuesday, November 18th, by the Station Orchestra and a popular artist in the person of Miss Gertrude Johnson. Miss Vera McComb Thomas, another favourite with Cardiff listeners, will play some Mozart pianoforte pieces, including the Concerto in A Major No. 4. The programme is intended to give a representative selection of the composer's greatest works.

## "Granny's Birthday."

On Sunday, November 16th, "Granny's Birthday," an interlude written and arranged by Gordon Macleod in collaboration with Miss Nellie Donaldson, will be broadcast from the Aberdeen Station at the request of hundreds of listeners. This interlude, or scene, gives a typical Scotch Sunday afternoon tea-party, and was S.B. one Sunday to the children of the country, proving a great success, inasmuch as this repeat performance has been asked for.

## For Lovers of Shakespeare.

A Shakespearean Night will be given at London on Tuesday, November 18th. Delightful music associated in some way or other with Shakespeare and his plays will be performed. Mr. John Coates, the eminent English tenor, will give a recital of old and new settings of Shakespearean lyrics. Miss Winifred Fisher, so delightful in similar work, will contribute items to the programme.

## Shew "The Taming of the Shrew."

Humour will be provided by selected episodes from *The Taming of the Shrew*, given by Miss Joy Chatwynd, Mr. Tarver Punnas, and Mr. George Baxter, together with Mr. R. E. Jeffery, the B.B.C. Dramatic Director.

The orchestra will play incidental music to various plays of Shakespeare by Mendelssohn, Coleridge-Taylor, Sullivan, and Edward German.

## An Ambitious Plymouth Local Night.

Owing to the simultaneous broadcasting of the London Birthday night, on November 14th, the Plymouth local night will be Wednesday, November 12th. The programme will be opened by Mr. Morris Gilbert, a rising young pianist, who will include in his programme "La Campanella," by Liszt, and "La Jongleuse," by Moszkowski. Mr. Frederick Allen, of broadcasting repute, will include in his recital such items as "Vision Fugitive," "Love Went a-Hiding" and "Trotter to the Fair," by Villiers Stanford. Miss Gladys Ball, contralto, Mr. Fred Pitt, entertainer, and Mr. Fred Johns, who is well-known to the kiddies as "Uncle Fred," will talk to the grown-ups on "Our Corporation and Some of our Mayors." The programme will also include *Jetta*, as a duologue by Dawson Milward, featuring Miss Ivy Sparrow and Mr. Jan Shepherd.

## Bournemouth Winter Garden Programme.

On Monday, November 17th, Bournemouth will relay the whole of the Winter Garden Pro-

gramme, and amongst the musical items to be played by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, will be Symphony Number 4 in F Minor, by Schumann, and Brandenburg Concerto (No. 2) for Flute, Oboe, Trumpet, Solo Violin and Strings, by Bach, also Suite for Small Orchestra by Stravinsky.

## Sea-dinavian Music.

The following Wednesday, November 10th, Bournemouth will be calling Scandinavia. Among the items chosen for this night are the two eminently characteristic Norwegian Rhapsodies of Lalo and Svendsen. Grieg will be suitably represented by Concerto in A Minor, Op. 16, which will be played by Miss Juliette Folville. Miss Doris Vane will sing numbers by Sibelius and Sigurd and Mr. Marjoe Davies will sing numbers by Lawen and Adolf Jensen.

## Scottish Community Singing.

On Wednesday, November 12th, the third Scottish Community Singing Concert will be broadcast from Aberdeen. The station has been very fortunate in obtaining the Rt. Hon. the Lord Glenauler of Glenauler to act as Chairman, supported by a very large platform party. The Aberdeen Station has made history by the broadcasting of Community Singing Concerts, and so successful has it been that a promise has been given to the listeners that these Community Singing Concerts will be carried on every winter. At each concert there is an average attendance of 2,500 people, every one of whom is out to enjoy the singing. The leader of the Community Singing is Mr. Robert McLeod, Mus.Bac., F.R.C.O., of Edinburgh, who is well known in musical circles in the Scottish capital.

## A Clover Trio.

On the afternoon of Sunday, November 16th, the Ethel Midgley Trio will play at the Manchester Station. Miss Ethel Midgley herself is well-known in the North as a solo pianist, whilst Mr. John Bridge is deputy leader of the Hallé Orchestra and a member of the Catterall String Quartet. Mr. Walter Hutton was for many years principal cellist at the Royal Opera House, Covent Garden. The Trio is well-known in Manchester and the neighbourhood and should prove a good combination for broadcasting. They are to play the "Trio in C Major," Op. 87, by Brahms, the "Trio in D Major," Op. 32, by Arensky, and the "Dumsky Trio," Op. 90, by Dvornik. The programme also includes some charming songs by Miss Dorothy Silk, the well-known soprano.

## A Play by Judge Parry.

The Manchester Station will give a novel programme on Tuesday, November 18th, when the microphone will be subjected to a variety of treatment. There are to be concertina solos and duets, xylophone solos and a selection of popular items by the Love St. Agnes Handbell Ringers, who are well known in the district. For the first time also, Punch and Judy are to have their time-honoured performance broadcast. The more eccentric side of the programme will be balanced by the "22V" Mermaid Club's performance of *The Tollyman*, a play by Judge Parry.



ROUT OF SAN ROMANO. By PAOLA UCELLO.

This picture will be among those to be discussed by Mr. Stewart Dick in his Talk from London on Monday, November 10th, on "The Nation's Pictures—The Beginning of the Fifteenth Century."



# Old Cockney Street Cries.

Jingling Melodies and Quaint Rhymes. By Edwin Pugh.

THANKS to the cinema, the face of London is now as familiar to those living in the uttermost parts of the earth as the face of their own native towns, villages and countryside. And this seems miracle enough to those of us who remember the old magic lanterns and dissolving views, and the later crude developments of what was known as the Zoetrope, the immediate precursors of the first movies. And yet . . . I should like to think that an even greater miracle may be wrought in the near future—by means of wireless broadcasting; that soon we may not only be privileged to see the face of London, in all its manifold moods and changing aspects, but also to hear London's myriad voices as clearly as we hear now the chiming of Big Ben.

## When London was Made Musical.

Before some quite recent bye-laws were passed prohibiting street cries, except in certain special circumstances, London was made musical at all times of the year, and at almost all hours of the day and night, by the jingling melodies and quaint rhymes of its numerous itinerant pedlars and hawkers crying their wares. Many of these street-traders still survive and could doubtless still sing their old ditties. And, anyway, there are plenty of other middle-aged folk who could, at a pinch, broadcast them from memory for the benefit of the younger generation.

Mr. John Drinkwater, in a recent article, observed that one of the advantages of wireless is that it "communicates through the ear, which is the most delicate and subtle of all approaches to man's comprehension." He might have added that the ear is also the most direct and sure means of approach to man's emotions. It is the old tunes, the old sayings, that make the most instant appeal to the heart. "Home, Sweet Home," heard in a far-off foreign land; the favourite phrases of some loved, lost one carelessly repeated by a stranger; these recall more poignantly than any picture or printed story, our joys and our sorrows, our gladdest and our saddest memories, our sweet-hearts when we were boys, our old playmates and workmates.

## A Reminder of Home.

I remember being at a loose end in an ancient port on the Mediterranean seaboard as a party of English sailors in tremendous high spirits came ashore, and one of them shouted to another, as they were skylarking about: "Howl up at 'em. They're all milky!" Instantly I was transported to Hampstead Heath on a Bank Holiday, watching the co-o-nut-shies, with the music of the merry-go-rounds and the "Try your luck and show your plock!" of the Hoop-la merchants, ringing in my ears.

And so it was the other day, when I heard a woman singing the plaintive refrain of one of the oldest of street cries:—

Who'll buy my sweet, bloomin' lavender?  
They're sixteen branches a penny,  
Fino and fresh as any,  
Buy them once, buy them twice—  
They'll make your clothes smell sweet and

Swoo-oot, bloo-ooming lavender!

## Lambs and Blooms.

And as she passed out of my neighbourhood I seemed still to hear the sound of her voice, only it was now upraised in:—

Young lambs to sell—  
Fine lambs to sell!  
If I'd as much money as I could tell  
I'd never cry out: Young lambs to sell!

And again:—

Buy a broom, buy a broom,  
For to sweep out your room.

Buy a broom, buy a broom,  
From poor Rose of Lincorne!  
(Buy a brush, a hair broom, or a carpet broom!)

To keep your houses neat and clean  
I've brooms and brushes plenty.  
They're made of hair, with ev'ry care,  
And I sell a score for twenty.

## Treasured by the Kiddies.

What that last line meant, or to what particular uses one could put those little, fragile toy-brooms, with red-painted handles and a few limp bristles, I never knew. But they were eagerly bought and much treasured by the kiddies—as were the tiny, woolly, wooden lambskins this same old woman vended in the spring. I think it must have been her twin-sister who sang:

Chickweed and groundsel,  
A penny a handful,  
For your pretty singing-bird.

and:—

S'rimps, lady, brown or pink,  
Tuppence a pint, the pink or brown—  
S'rimps!

This last to the accompaniment sometimes of her unassuming-looking spouse with his more robustious: "Fine large shier-rimps! and then in a long-drawn-out bow! "Peri-peri-peri-wink-wink-wink-koola!" to which she would, at other times and seasons respond: "Fine water-cree-ones! Fresh water-cree-ones!"

## "Muffins, all Hot!"

Somehow, these earlier street-cries I have cited seem to be mainly associated with drowsy Sunday afternoons in winter-time, a brisk fire roaring in the grate, a kettle singing on the hob, father making strange noises as he tries to look as if he had not had his usual after-dinner doze, and in the distance the clang of the muffle-bell drawing ever nearer. Then, the muffle-man pauses our window, in his spotless white apron, with his wooden tray covered over in green hair, balanced on his head, and his:—

Muffins and crumpets—all hot, all hot!  
Come buy—come buy o' me!  
Crumpets and muffins—muffins and crumpets  
For breakfast or for tea!

But the more workaday street-cries used to begin in the very early morning, often before we were out of bed. There would first be the dolorous cry of "Sweet-esp!" or "Dost-hoy!" and then the piercing yells of the newsboys delivering the papers, then the clatter and clank of a milk-shallow, and finally, perhaps, the full-toned chorus of our favourite roundsman:—

Here comes the farmer's son,  
He brings the milk to the old and young,  
He kisses the gals and makes 'em run—  
Buy your milk o' the farmer's son!  
Pen-ny a pint, milk,  
And I'm comin' along!

## Fragments of Folk-Lore.

There were countless other street-cries, such as "Clothes-prope, clothes-pegs!" and "Hokey-pokey, penny a lump!" and gooseberries for sale, raucously described as "Grapes wiv hairs on!" And still others that one remembers dimly in one's childhood as belonging to fragments of folk-lore already passing away into the limbo of things forgotten and dead.

But if, as we are promised, this new miracle is to be wrought which will make the voice as well as the face of London familiar to mankind all the world over, how that universal communion in old associations will tighten and strengthen the bonds that even now so firmly unite the English-speaking peoples in one common heritage, and by merging the past in the present, the present in the past, forge still more imperishable links of Empire.

# Do You Listen Well?

## Reviving a Lost Habit.

A PHYSICIAN of note remarked the other day that listlessness is one of the ills of the age. This may be an over-statement, but one can hardly hold it unjustified.

Listening seems to be a lost art, an amenity. If you like, of that age which we wistfully speak of as "the good old days," when there were everywhere fewer distractions for ear and eye and mind.

Listlessness has grown to be not merely a habit, a phase of the vice of inipatience; it is in danger of being flaunted as a virtue. Boredom, whose outward and visible symptoms listlessness often is, has developed into a cult with some people. The bored man and the bored woman are familiar types in contemporary fiction because, worse still, they are familiar figures in actual life. To be bored, to be listless and inattentive, is evidence, we are told, of a superior intellect, a mind so deeply concerned with its own tremendous problems and speculations that it has no time for your little affairs, or mine.

## A "Divine Gift."

Ask yourself how many good listeners you know. The question affords surprises. There are few of us who can name a friend or acquaintance of whom it can be said with conviction that he or she is a good listener. Yet there are not many of us who do not value the friendship that brings to our woes a sympathetic and patient hearing. A poet once said that his passion for the woman who figured most prominently in his life arose out of her "divine gift of listening."

Listening is of primary importance on the stage, for instance, because if an actor cannot listen, he cannot give the impression of being engrossed in his part, and if he is not engrossed in his part, his audience certainly will not be engrossed in him.

## Making Us Think.

But listening is not a matter of acting. It means that one is interested, intensely and vitally so.

Unfortunately, many of us have lost the knack of being wholeheartedly interested in anything except our own problems.

But if this is as true of us now as it has been hitherto, one at any rate sees an influence very much to the good in broadcasting. It is not merely for technical reasons that wireless compels us to listen, but because it is giving us a great new interest—indeed, a variety of new interests.

By so doing it is bringing back qualities of mind that are badly needed just now. It is "taking us out of ourselves"; it is sharpening our critical faculties, and it is causing us to think.

It will not be the fault of wireless if listlessness is not soon numbered among diseases that are extinct.

R. P.

## AN AEROPLANE TEST.

THE direction-finding apparatus on British aeroplanes was submitted to an interesting test some time ago.

An aeroplane started from Biggin Hill, in Kent, with instructions to find a certain ship, whose position was unknown to the pilot, but which would transmit a particular signal every few minutes. The pilot did not know whether the ship was in the North Sea or the English Channel.

Immediately on getting into the air, the observer was able to give the pilot the correct course, and the aeroplane was flown direct to the ship, which was ten or fifteen miles south of Brighton.



# Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

## Is This an "S.O.S."?

DEAR SIR,—Would it be convenient for you to broadcast for me? I am a lonely airman and wish to meet a lonely girl with a view to matrimony. She should be between twenty-one and thirty years of age, good-looking, cheerful and loving.

I am twenty-eight years of age, 5ft. 11in. in height, a total abstainer and a very moderate smoker.

Yours truly,

D. O. R.

[The B.B.C. prefers to confine its "S.O.S." to cases of the life or death order. We hope this one is not regarded by the writer as coming within that category.]

## Studio Time.

DEAR SIR,—Is it possible to arrange for the London announcer to tell listeners the time by the studio clock on each occasion that he announces programme items?

I suggest the following reasons: Studio time is quite correct enough for most listeners. It is certainly not always convenient or possible to be listening at the times when Greenwich or Big Ben signals come through.

When one is absorbed in the programmes one would be thus reminded of the time and thereby warned to attend to dozens of matters of importance, such as appointments, telephone calls, etc.

If one misses the early Greenwich signal, one need not then wait until 9.30 or 10 p.m. for the time.

Of course, it would not be vitally serious if the announcer did not happen to think of it on every occasion.

Yours faithfully,

West Dulwich, S.E.

H. F. J.

[The frequent repetition of the hour of day would soon give annoyance to a large number of listeners. The time signal is given twice nightly, and also the hour of closing down, and this is probably sufficient for most people.]

## Chelmsford and Afternoon Transmissions.

DEAR SIR,—I am the owner of a crystal set and am absolutely dependent on Chelmsford. My mother is an invalid and very seldom leaves the house. You can therefore imagine the pleasure which Chelmsford has brought to her, and the eagerness with which she awaits the evening programmes.

Do you think it will soon be possible to transmit earlier in the day from "5XX"? Think of the added joy if she could listen to some of the Tea Time Talks and the afternoon programmes! I am in the City all day, and I know there are hundreds of wives in the surrounding neighbourhood (whose husbands come to town each day) who would be grateful if they, too, could enjoy the earlier part of the daily programmes.

I suppose, also, it is not possible to work Chelmsford on Sunday afternoons? These fine programmes would be so much appreciated, not only by those of us who live in the large town of Southend, Westcliff and Leigh, but also by the more scattered and outlying districts.

Yours truly,

Westcliff-on-Sea.

J. S.

[It is not possible at present for Chelmsford to operate in the afternoons of weekdays; but such afternoon transmissions may be possible when the station is permanently established in the Midlands. It is hoped to obtain permission shortly to operate the Chelmsford Station on Sunday afternoons.]

(Continued overleaf in column 3)

# A Neglected Musical Genius.

Henry Purcell, Britain's Greatest Composer. By R. D. S. McMillan.

THERE was born in 1658 the greatest composer this country has ever seen—yet how little is known of his life! The fact of Henry Purcell's pre-eminence is undisputed, but our ignorance concerning him is the fault of history rather than of ourselves. Much is told of him that is apocryphal; writers there have been who have deliberately woven romantic falsehoods about his private life; but, sifting the grain from the chaff, we find certain established facts which interest to such an extent as thoroughly to arouse our curiosity concerning the personality and the work of this remarkable genius.

## A Youthful Abbey Organist.

Pepys, in his Diary, brings the name of Purcell frequently before us; but it is to Henry's father he refers, with whom he was on terms of intimate friendship. Purcell the elder was a Gentleman of the Chapel Royal, which means that he was a singer of no mean ability. His son, Henry, was born in Westminster, and it was within these historic precincts that he was to rise to great heights of fame, fittingly crowned, so far as his ability as an executant is concerned, by his appointment as organist in Westminster Abbey at the remarkably early age of twenty-two. He wrote much church music, but his laurels were won not alone upon this account; the secular also attracted him, and his work for the theatre is coupled with such names as Dryden, Beaumont and Fletcher, and Shakespeare.

## Singing Before The King.

As a child, Henry Purcell had a good voice, with the result that when he was six he followed in his father's footsteps, i.e., was admitted as a choir boy in the Chapel Royal, and every Sunday for some ten years he sang before the King. After he left the choir, which he did when his voice broke, the Westminster Abbey authorities decided to make him a music-copyist, a profession which his father had also followed in his day. The boy had already begun composing, and his work had aroused considerable attention, so that as he continued in his creative work, the Abbey officials became proud of him and advancement was not long in coming.

The actual appointment of Purcell as organist, however, might have been delayed for many years had it not been for the unselfishness of Dr. John Blow, who at that time presided at the Abbey organ. Dr. Blow was Purcell's master, and realising that the pupil was greater than himself, he magnanimously resigned in favour of the young musician, recommending the latter for the post. A year or two later, Purcell became organist of the Chapel Royal.

## Vigorous and Patriotic.

It was in the first year of his appointment as organist of the Abbey that Purcell began to write for the theatre. The decision was a fortunate one, for, otherwise, we might have lost such vigorous songs as "Britons Strike Home!" "Come if You Dare!" and "Full Fathom Five"; nor might we have expected such patriotic effusions as "Saint George, the Patron of Our Isles" or "Fairest Isles, All Isles Excelling," both of them beautiful, and the latter breathing the sweetest of sentiments. We would probably have lost, too, "When I Am Laid in Earth," the wonderful song from *Dido and Æneas*, Purcell's only opera, which he wrote when he was seventeen.

The first of his most important works for the stage was *Dioclesian* (adapted from a play by Beaumont and Fletcher), to be followed by his songs for Dryden's *King Arthur*, the *Fairy Queen* and *The Tempest*.

One of the choicest stories related about

Purcell at this time—the period of his organ-mastership at Westminster—centres round the coronation of William and Mary—he was organist to two other Sovereigns, Charles II. and James II. He decided to admit the curious to the specially-constructed organ loft, charging them for the privilege. This step he took as certain other perquisites had been withheld by the authorities. But his scheme was doomed to failure, for as soon as the clergy heard of it, their indignation was terrible to behold, and nothing would content them but that Purcell should immediately hand over the money—for their use! As it was a case of his money or his post, Purcell chose the wiser course and remained Abbey organist.



HENRY PURCELL.

The collaboration between Purcell and Dryden was a most notable one, for the author of *Abraham and Achitophel* was as great an artist in letters as Purcell was in music. Dryden, as we know, was much occupied with political and other lampooning, but in *King Arthur* he allowed his fancy free reign. In it occurs "Come if You Dare" and many other patriotic songs. This was the period when the poets considered Shakespeare as being much in need of revision, and Dryden shared the prevailing views, with the result that he had the temerity to re-write—"improve" was the contemporary term for such acts of vandalism—some Shakespearean works.

## Hiding a Poet.

It was one of these revised pieces of *The Tempest* that Purcell set to music, and thus it is that some of the songs for which the composer provided melodies are quite changed from the original. Perhaps if Purcell had chosen a standard *Tempest*, his music for it might be more frequently heard; for it is certain that because it is an "improved" edition upon which he worked, his beautiful inspirations are confined to the cupboard. Still, quite a number of the songs are well known, particularly "Come Unto these Yellow Sands" and "Full Fathom Five," which Ariel sings on the island.

Dryden, then Poet Laureate, and Purcell were, in their respective spheres, both great men, and they became very firm friends, so much so that the composer sheltered the poet when he was being pursued for debt. Dryden was frequently impecunious, and it was no uncommon occurrence for him to be sought by debt collectors. On such occasions, we are told, Purcell secreted Dryden in his room in the clock tower of St. James's Palace.

## The Story of a Cruel Wife.

Among other of Purcell's works well worth hearing are his greatest ode, "Hail, Bright Cecilia," his wonderful violin sonata, and the *Te Deum* and *Sublime*—the greatest of his church music, and, of course, the *Yorkshire Peasant Song*.

Of the character of Purcell we know little. The traditional story attributes his death to a cold caught through his wife locking him out when he returned very late at night. Probably it is a fable; but equally probable is it that Purcell conformed to the usages of the time, which meant that he was no stranger to the tavern. Even that, however, is not certain.

In 1695 Purcell was laid to rest in Westminster Abbey, where he lies—one of the most illustrious of a noble company.



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## Some Armistice Day Music.

### FARRAR'S "ENGLISH PASTORAL IMPRESSIONS."

(LONDON, ARMISTICE DAY.)

ERNEST FARRAR was born in 1885 and killed in the War in 1918. He had studied at the Royal College of Music and had held organist's positions at South Shields and Harrogate. He promised excellently as a composer, and his death was a loss to British music.

The *English Pastoral Impressions*, dedicated to Vaughan Williams, are three in number:—

#### I.—SPRING MORNING.

Only Strings, Wood Wind, Horns and Bells are used in this.

In the middle part of the piece is heard the old English melody (by John of Forneste, about 1230) *Summer is i-cumen in*. It is a tripping tune, given out by a MUTED SOLO VIOLIN (immediately imitated by a Muted Solo Viola) over a harp-like droning bass.

The melody of the Angelus follows, a plain four-in-a-bar tune, played on the BELLS, with soft accompaniment for Strings.

The whole piece is very slight and delicate in texture and soft throughout until the end, when it works up more loudly, so affording a contrast for the succeeding piece.

#### II.—BREDON HILL.

This opens extremely softly, with a melody on the SOLO VIOLA, unaccompanied.

Other quiet tunes appear, and are woven into the fabric of the piece, and there is a more lively (almost dance-like) middle section. The movement ends as it began—very softly, with the Solo Viola tune unaccompanied.

#### III.—OVER THE HILLS AND FAR AWAY.

This is a quick piece, with some slower passages interspersed.

There is an Introduction for a Horn unaccompanied (with an echo effect).

Then, over a sort of droning accompaniment, there enters a pleasant little CLARINET tune, which should be well observed because nearly everything that follows grows out of it.

The end of the piece is noisy and happy.

**ELGAR'S "THE SPIRIT OF ENGLAND."** (BIRMINGHAM, ARMISTICE DAY. Part III. of this is also to be given from London and Glasgow.)

This work, written in 1915, consists of brief settings of three poems by Laurence Binyon, to be found in his *The Winning Ego—Poems on the Great War*. The score bears the inscription "My portion of this work I humbly dedicate to the memory of our glorious men, with a special thought for the Worcesters. Edward Elgar, 1915."

The three sections of the work (in effect three separate cantatas) are set for Tenor (or Soprano) Solo, Chorus, and Orchestra.

#### I.—THE FOURTH OF AUGUST.

Now in thy splendour go before us,  
Spirit of England, ardent-eyed.

Note the little five-note tune, many times repeated in the brief Orchestral Prelude.

Soon the Chorus enter (*to thy aid we fly*) with this same little tune, and then the Soloist is heard to give it out. Frequently it is heard throughout the work, of which, indeed, it seems to form a sort of leading motif, typifying, perhaps, the "Spirit of England."

Listeners who have sung in, or listened to *Geraniums* may have their attention called to a quotation from it. At one point, after male voices and soloist have been singing *For her immortal stars are burning, with her the hope that's never done*, their song dies away and for

a few moments only the orchestra is heard, growling the Demons' Theme which in the oratorio mentioned is set to the words *That suffer hour is from the demons who assemble there*. This little orchestral interlude leads in the words (by the Soloist) *She fights the fraud that feeds desire on lies*, and the appropriateness of the quotation here (and also a little later) will be recognized.

#### II.—TO WOMEN.

Your hearts are lifted up, your hearts  
That have foreknown the utter price.

Far as the vanward ranks are set,  
You are gone before them, you are there!  
This opens very quietly, with STRINGS and HARP giving out a short, two-bar tune, which is the germ out of which much of the music grows.

Soon, this continuing, the Solo Voice enters over it, with the opening words of the poem.

By and bye the Chorus enters with the words *Swift, swifter than those hawks of war*. Accompanying it is a lamenting tune in the Violins, which is much in this section of the work.

These two tiny tunes are amongst the most important musical material of the work.

At one point, after a loud Choral and Solo passage, the SOLO VOICE continues alone, very softly, with the words, *To bleed, to leap, to break, but not to fail*. Here, as an orchestral undercurrent, will be heard the main, opening tune from the "*Fourth of August*"—the one I have just described as probably typifying "The Spirit of England."

The piece ends softly, Chorus dying away, and leaving the expression of the feeling of the poem to Orchestra alone, which, in its turn, also dies away.

#### III.—FOR THE FALLEN.

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;

They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

As the work opens, the Orchestra gives out a four-bar, march-like tune. This is followed by several other brief tunes, which later become of importance in the development of the musical tissue of the setting.

Then the chorus enter, with the words, *With proud thanksgiving*.

In a moment, just after the words *Solemn the drums shall* in the Chorus, the Orchestra gives out a drum-triplet rhythm, and then at *Sings sorrow up into immortal spheres* the Solo voice and instruments take up a noble theme.

After a time the voices cease and a finely vigorous Orchestral interlude is heard. A flowing tune in bass alone is soon taken up by the other instruments. This theme should be noted, as it is at once put to much and important use.

Softly the voices enter again to the words *They went with songs to the battle*, the flowing line of the interlude continuing as an accompaniment.

So the work continues, each stanza of the words introducing some new thought that calls for and receives appropriate musical setting.

It is, indeed, as a heart-felt treatment of stirring words that *For the Fallen* takes its place in our affections. Its music goes music, in not, perhaps, amongst the composer's greatest. Yet it somehow "gets home."

## Listeners' Letters.

(Continued from page 280.)

### Announcing Stations' Names.

DEAR SIR,—As a foreigner travelling around the globe, I should like to draw your attention to the difficulty in getting the names of the British broad casting stations.

In my opinion it is not sufficient to mention the station's name at the beginning of the programme, as it is very seldom that a listener gets the first words spoken at some distance from the station.

In the middle of the Atlantic, listening to a dozen or more stations, all using English, it is of interest to know if they are British or American stations calling.

The most correct announcers I have heard were on the West Coast of America. In the middle of North Pacific it was a pleasure to hear Calgary in Alberta, Canada; Vancouver, in British Columbia, or the stations in California plainly announcing the stations' call letters, and the State and country before and after each number.

Please try to make some improvement in this line. Let us have the station's name before and after each number on the programmes, together with an announcement of what was played last and what is to come next.

Yours truly,

Liverpool.

G. J.

(Master of the Norw. S.S. *Stikeland*.)

[The point raised by this correspondent is constantly recurring. If the B.B.C. give the name of each station after each item, the majority listening to the station naturally complain of undue repetition. *The Radio Times*, of course, provides a clue in the majority of instances. An endeavour will be made to compromise by a reasonable number of references to each station per evening.]

### A Plan For More Politeness.

DEAR SIR,—May I make two comments on the presentation of the B.B.C. programmes?

The first is illustrated by two sentences spoken by announcers recently: "London and Chelmsford calling the British Isles." Contrast this with: "Petit Parisien calling. Our concert is now terminated. We hope you have enjoyed the rendering, etc." The latter announcement was in excellent English and followed an announcement in French to the same effect.

Need I labour the contrast in manners? Why should Chelmsford, which can be heard in India, address itself inaudibly to the British Isles, whose coasts are within thirty miles of it? And would not an occasional "*Bon soir, mesdames et messieurs*" be a fitting acknowledgment of the existence of other stations than ours? Also, would it not be educative to British listeners?

Secondly, as soon as the last note of an orchestral piece dies away, and while we are still enjoying the last sounds, a voice shatters the illusion with: "Just one minute, please." Our programme tells us that there is more to come, and we can wait the minute very well. The technicalities of the studio should be unnoticed when listening to music.

Yours truly,

Bury St. Edmunds.

S. M. S.

[The above letter would suggest that French should be used in British Stations as an international language. Until a definite decision has been arrived at upon international languages, many Englishmen undoubtedly would hold that the most international of all languages at the moment is English. With regard to our correspondent's second suggestion, steps are being taken to secure that the announcement shall be in accordance with the artistic style of the programme generally.]



## EVENTS OF THE WEEK.

SUNDAY, November 9th.

LONDON, 3.0.—A Programme of Music by the Oriana Singers and the Chaplin Trio.

BOURNEMOUTH, 3.0.—The Band of the 2nd Batt. The Argyll and Sutherland Highlanders, relayed from South Parade Pier, Southsea.

ABERDEEN, 9.0.—"Requiem" (Mozart). S.B. to Glasgow and Edinburgh.

GLASGOW, 3.45.—English Song Recital by John Coates (Tenor).

MONDAY, November 10th.

ALL STATIONS (except Belfast), 7.25.—"Round and About London on Lord Mayor's Day."

TUESDAY, November 11th.

Special Armistice Day Programmes.

WEDNESDAY, November 12th.

DUNDEE, 9.0—9.10.—Speech by the Lord Provost on the occasion of the Official Opening of the Dundee Relay Station. S.B. to all Stations.

BIRMINGHAM, 7.30.—Musical Comedy Night, "Phyllida."

BOURNEMOUTH, 8.0.—"Winter Gardens Night": The Municipal Orchestra. Conductor: Sir Dan Godfrey.

ABERDEEN, 7.30.—Scottish Community Singing Concert. S.B. to Glasgow and Edinburgh.

BELFAST, 7.30.—Symphony Night.

THURSDAY, November 13th.

ALL STATIONS (except Belfast), 7.30.—Part of Hallé Concert, relayed from Manchester.

FRIDAY, November 14th.

ALL STATIONS (except Belfast), 7.30.—B.B.C. Birthday Programme, relayed from London.

SATURDAY, November 15th.

BIRMINGHAM, 7.30.—"SIT'S" Birthday Programme.

CARDIFF, 7.30.—"The Development of English Song." John Coates (Tenor).

## De La Prononciation du Français (Les Voyelles Nasales).

The following will be given from London by M. E. M. Stephens on Thursday, November 13th. It is printed here in French to enable students to follow the speaker word for word.

QUAND on articule une voyelle telle que "a," par exemple, la voix passe par la bouche. La voyelle qui se trouve à l'arrière du palais et qu'on appelle le son de palais, ou palais, de sorte qu'il s'applique contre la paroi postérieure de la bouche et forme consciemment le son qu'on entend.

Pour une voyelle nasale de nasale les choses se passent autrement. Le son "an" de dans, champ, blanc, etc., se prononce de telle façon que la voile du palais vient à s'abaisser un peu sans toucher ni la paroi du pharynx ni la langue, la voix passe, sans la moindre obstruction, à la fois par la bouche et par le nez.

Pour les besoins pratiques de l'enseignement on peut, considérer les quatre voyelles nasales françaises, (an) (au), (en), et (eu), comme étant des (a), (u), (e), et (o) nasales. Cela veut dire, que chacune occupe la position de la bouche et du nez est à peu près la même pour (a) et (an) pour (u) et (au), pour (e) et (en), pour (o) et (eu). La seule différence qu'il y ait, c'est que dans l'articulation de (an), (au), (en), (eu), la voile du palais est abaissée au lieu d'être élevée. C'est une fois bien compris, nous aurons moins de mal à acquiescer ces voyelles nasales qui sont le désespoir des étudiants anglais.

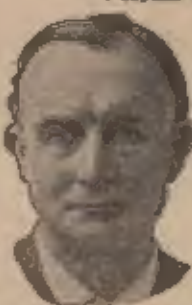
Tout ce qu'il faut qui généralement donne d'assez bons résultats, l'étudiant considère de prononcer consciemment (et non consciemment) la voyelle anglaise (a) et la voyelle anglaise (an). On ne s'occupe bien entendu pas de ces deux sons à la fois, mais on s'efforce de faire l'impossible on répète le plus souvent à nouveau la voyelle plus ou moins consciemment et à faire entendre la (an) française ainsi on procède du (a) anglais. Et on voit plus qu'à d'habitude on s'enfonce.

Pour se corriger la meilleure méthode est de prononcer (a-an) en plaçant un crayon sur la langue quand on prononce qu'on peut se supporter sans inconscience. Il s'agit tout

(Continued on page 290, column 3.)

## PEOPLE IN THE PROGRAMMES.

Vicount Grey to Broadcast.



VICOUNT GREY.

His greatest pleasure is to get away from the madding crowd, and he is never so happy as when he is engaged in fishing. His career has been a remarkable one, for he entered Parliament when he was only twenty-three and at thirty-eight he was Under-Secretary of State for Foreign Affairs.

Diplomacy in Action.

AN amusing story is told as illustrating Viscount Grey's reticence, and dislike for being "pumped." When he returned home from America, after he had been there as our Ambassador, he was besieged by anxious reporters all eager to obtain his views.

As he landed, they surrounded him with open notebooks and waited breathlessly for him to speak. But they got no State secrets out of him. Calmly surveying the eager scribes, he smiled and said: "The *A river* is the steadiest ship I was ever in, and, in spite of rough seas, my shaving-brush, which I purposely stood on end, never fell over!" And with that he left them gazing.

A Singer of Old French Songs.

MISS GEORGINA TANNER who broadcast recently from the London and Liverpool Stations, holds a unique place in the English musical world of to-day.

She specialises in old French music, particularly of the 17th and 18th centuries, and she probably possesses the most extensive and valuable collection of old French music that exists.

Her recitals of old French songs bring to the listener something different and quite apart from the normal concert performance and she takes us back to the world that lives in the paintings of Watteau.

A Popular Contralto.



MISS ROSE MYRTIL.

Queen's Hall in 1923, and she has also appeared at the Albert Hall, and at many of the leading provincial concert.

She has been known on more than one occasion to move her audience to tears by the depth of feeling displayed in her singing.

The Oriana Singers.

ON Sunday afternoon, November 9th, there will be a new type of programme to be provided by the Oriana Singers. They are a party of twenty-one vocalists from The Oriana Madrigal Society, and this will be their first programme of part songs at London Station.

Their conductor, Mr. Kennedy Scott, is an enthusiast for reviving unaccompanied English choral music, and on Sunday he will himself announce some interesting notes concerning the items to be sung.

A Discoverer of Lost Manuscripts.

PROFESSOR ALEXANDER SOUTER, the head of the Latin Department in Aberdeen University for the past thirteen years, has been a life-long student of the ancient Romans and their literature. Though not so fortunate as to discover the lost books of Livy, he has recovered for us various Christian Latin writings that were supposed to be lost—in particular, Pelagius's Expositions of thirteen Epistles of St. Paul, the earliest surviving work by a British author, written in Rome in the very early years of the fifth century.

Professor Souter gave a talk from Aberdeen on November 1st on the "Ancient Roman People," and early in January, on his return from a visit to America, he will again broadcast from the same station, his subject being his "Impressions of the Classics in America."

An Alarming Experience.

A POPULAR artist at the Belfast Studio is Miss Pauline Barker, the harpist of the "288" Station Orchestra,

and the arrival of "Auntie Pauline and her harp" every Tuesday evening is a great event.

When visiting Dublin a few years ago with the Carl Rosa Opera Company, Miss Barker had an alarming adventure. The political disturbance was at its height and, on leaving the theatre after the performance, she found that the street in which she was staying was the scene of a battle which lasted several hours, while she stood quaking in an archway, whence she emerged at day-break, none the worse, save for a cold.

London's New Lord Mayor.

ON Monday, November 10th, the speeches at the Lord Mayor's Banquet at the Guildhall will be broadcast.

Sir Alfred Bower, the new Lord Mayor, is probably the greatest sportsman who ever held that high office. He was a prominent racing cyclist as far back as 1878. In 1897, on the Crystal Palace track, he broke the world's records from 20 to 50 miles, and also from 51 to 100. Sir Alfred Bower has won over 2500 worth of prizes in cycling events, and he received so many cups that he had to have some of them melted down and made into candlesticks!



SIR ALFRED BOWER.



# WIRELESS PROGRAMME—SUNDAY (Nov. 9th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

6.0—Time Signal from Bag Ben.

A Programme of music

by

THE ORIANA SINGERS  
(Conductor,  
CHARLES KENNEDY SCOTT),  
and

THE CHAPLIN TRIO:  
NELLIE CHAPLIN (Pianoforte),  
KATE CHAPLIN (Violin),  
MABEL CHAPLIN (Violoncello).

S.B. to Newcastle.

Old Secular Part-Songs.

"Here's a Health Unto His Majesty"

(Three Parts) ..... John Barilla (11)

"As Vesta was Descending"

(Six Parts) (1601) ..... Thomas Weelkes (1)

Madrigals: "Athena, Sweet Amaryllis" (Four

Parts) (1598) John Wilbye (14)

Choral: "Come Again, Sweet"

John Dowland (11)

Ayres: "Fins Rascals" (Bar

Ladies) (1604) ..... Dowland (11)

Sixteenth Century Popular Song with Re-

frain, "The Frog in the Well"

arr. P. H. Ravencroft

Ballet, "Now is the Month of Maying"

(Five Parts) (1595) ..... Morley (1)

The Chaplin Trio.

Sonata for Trio in B Minor

J. B. Loeillet (1653-1722)

Large; Allegro; Adagio; Allegro con

spinto. Violin Solo.

Two Hornpipes for Violin Partell Moffat

Pianoforte Solo.

Harpsichord Sonata, Dr. Arac (1710-1778)

Toco Largo; Gavotte

Serious Part-Songs.

Kyle (Four Parts) from the "Missa

Brevia" ..... Palestrina (1514-1594)

Memorial Song (Six Parts), "Death Hath

Deprived Me" (1608) ..... Thomas Weelkes (14)

(A Remembrance of his friend, Thomas

Morley.)

Metel, "O Vox Omnes" Vaughan-Williams

(2)

(Soloist, MARY MORRIS.)

Part-Song with Pianoforte Accompani-

ment, "Magdalen at Michael's Gate"

Walford Davies

Christmas Hymn, "In dulci jubilo"

Harmonised by Geddes (1555-1621) (14)

The Chaplin Trio.

Unaccompanied Duets for Violin and

Violoncello.

Berceuse ..... Childs

Old French Dance.

Violin Solo.

Chanson Louis XIII of Pavane

Gouperin-Kirchner

The Trio

"La Tiroide" ..... Ramon

Two Tambourines ..... Ramon

Modern Secular Part-Songs.

Part-Songs: "Come, Pretty Wag" Percy

Stonford

Two Eastern Pictures for Female Voices

and Pianoforte ..... Holst

(a) "Spring"; (b) "Summer."

Arrangements of Folk Songs.

"Brigg Fair" ..... Greenger

(Tenor Soloist, NORMAN STONE.)

"Ca' the Yowes" Vaughan-Williams

(Tenor Soloist, WILLIAM LOCKHEAD.)

"Bobby Shaftoe" ..... W. G. Whittaker

5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Newcastle.

Announcer: J. S. Dodgson.

8.30.—RELIGIOUS SERVICE with Address  
by the Rev. JAMES MOFFAT, D.D.,  
Lit.D., "The Value of the Old Testa-  
ment To-Day." S.B. from Glasgow.

9.0. Light Orchestral Night.

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

WYNNE AJELLO (Soprano).

FREDERIC COLLIER (Baritone).

The Orchestra.

Overture, "Masonella" ..... Ruber

Soprano Songs.

"Pastoral" ..... Puccini

"Lo' Here the Gentle Lark" ..... Bishop

The Orchestra.

Ballet Suite, "Coppelia" ..... Delibes

Baritone Songs.

Volcan's Song ("Philemon and Baucis")

Gounod

Mephistopheles' Serenade, "The Damma-

tion of Faust" ..... Berlioz

Soprano Songs.

"Vival d'Arto" ("Tosca") ..... Puccini

"The Fairy Laundry" ..... Phillips

The Orchestra.

"Gopak" ..... Monnorgorkey

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and (GENE-

RAL NEWS BULLETIN S.B. to all

Stations.

Local News.

10.15. Baritone Songs.

Air, "How Willingly My Paternal Love"

Handel

"Border Ballad" ..... Cowen

10.30. The Orchestra.

Selection, "Madame Butterfly"

Puccini Taron

10.45.—Close down.

Announcer: C. A. Lewis.

## BIRMINGHAM.

Military Band Programmes.

3.0-5.0. THE BAND OF THE 2ND BATT.

THE EAST YORKSHIRE REGT.

(By permission of Lt. Col. F. H. HARVEY,

C.M.G., D.S.O., and Officers.)

Conductor:

BANDMASTER M. P. FLANNERY.

ALICE VAUGHAN (Contralto).

S. FOWLER WRIGHT (Poems).

Band.

Overture, "Egmont" ..... Beethoven

Large ..... Handel

Songs.

"Daybreak" ..... Frederick Nicholls

"When I Grow Old" ..... Frederick Nicholls

"Sunset and Evening

Star" ..... Band.

Selection, "Faust" ..... Gounod

Poetry.

The Poetry of English Hymns.

Band.

Fantasia, "La Boutique Fantasque" Roussel

Humoresque, Op. 101, No. 7 ..... Debuss

Songs.

"Deep in My Soul" ..... R. Kennon Vaughan

"A Lullaby" ..... R. Kennon Vaughan

"The Coming of Love" ..... R. Kennon Vaughan

"Indian Lament" ..... Band.

Extr'acte, "La Colombe" ..... Gounod

Selection from the Ballet, "Romeo and

Juliet" ..... Gounod

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Newcastle.

Announcer: J. C. S. Paterson.

8.30.—RELIGIOUS SERVICE with Address by

The Rev. JAMES MOFFAT, D.D.,

Lit.D. S.B. from Glasgow.

9.0. EMILY BROUGHTON (Soprano).

JAMES ROWELL (Baritone).

CEDRIC SHARPE (Solo Violoncello).

Baritone Songs.

"In the Great Unknown" Guy d'Hardelot

"Didst Thou Not Know" Ellen Wright

Violoncello Solo.

Aria ..... Bach, arr. Cedric Sharpe (15)

Andante Religiosa ..... Thal

Allegretto ..... Wladimirsky (11)

Pastorale ..... Handel (15)

Soprano Songs.

\* "The Violet" ..... Mozart

"The Bri King" ..... Schubert

"The Walnut Tree" ..... Schumann

"The Tryst" ..... Sibelius

Violoncello Solo.

"Le Cygne" ..... Saint-Saens

Andante Languido

Cyril Scott, arr. Cedric Sharpe (4)

"Harlequin et Columbine"

Francis Wardner, arr. Cedric Sharpe (15)

Baritone Songs.

Romance ..... Debussy

"An Autumn Thought" ..... Muscat

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. "Träumerei" ..... Schumann

10.30.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0.—BAND OF 2ND BATT. THE ARGYLL

and SUTHERLAND HIGHLANDERS.

Relayed from South Parade Pier, Southsea

3.30. REGINALD WHITEHEAD (Band).

"Within These Sacred Bowers" Mozart (1)

"The Lord is My Light" ..... Affair (1)

"Irish Love Song" ..... Needham (31)

3.50. Band.

Reginald Whitehead.

"In Sheltered Vale" ..... Clarke (22)

"All Through the Night" ..... Old Welsh Air (1)

"Love, Could I Only Tell Thee" ..... Capel

4.30. Band.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Newcastle.

8.30. RELIGIOUS SERVICE with Address by

The Rev. JAMES MOFFAT, D.D.,

Lit.D. S.B. from Glasgow.

9.0. ARTHUR MARSTON (Solo Organ).

Relayed from the Arcade, Bournemouth.

Tom Paine, "Finlandia" ..... Sibelius

"Benediction Nuptiale" ..... Holst (11)

9.15. REGINALD S. MOUAT (Solo Violin).

Andantino ..... Tchaikovsky

Souvenir ..... Brilla

9.25. GILBERT WRIGHT (Solo Cornet).

"The Lost Chord" ..... Sullivan

"The Holy City" ..... Adams

(With Organ Accompaniment).

9.35. IDA COWEY (Soprano).

"Song of Battle" ..... G. Stanford (14)

"With Verdure Glad" ("The Creation")

Handel (11)

9.45. Reginald S. Mouat.

"Caprice Violoncello" ..... Kreisler

"Poem" ..... Fibich (31)

9.55. Ida Cowey.

"Jerusalem" ..... Gounod (11)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. Reginald S. Mouat.

"Ave Maria" ..... Bach-Gounod

10.20. Major STANLEY HOW: Readings

from the Works of the Poet, Gray.

10.45.—Close down.

Announcer: John H. Raymond.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.



# WIRELESS PROGRAMME—SUNDAY (Nov. 9th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## CARDIFF.

- 3.0-4.30. EVENSONG.  
Relayed from LLANDAFF CATHEDRAL.  
5.0-5.30. CHILDREN'S CORNER. *S.B. from Newcastle.*  
8.30. RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*  
9.0. Hymns Throughout the Ages.  
THE STATION ORCHESTRA.  
Conductor, WARWICK BRAITHWAITE.  
"SWA" CHOIR.  
WILLIAM HESELTINE (Tenor).  
Orchestra.  
Overture, "Semiramide" ..... Rossini  
William Heselton.  
"O Sleep, Why Dost Thou Leave Me?" ..... Handel (1)  
"Thus When the Sun" ..... Handel (1)  
Orchestra.  
"Three Old Dances" ..... Wood  
William Heselton.  
"Come Unto Me" ..... Coates (1)  
"New Love, New Life" ..... Beethoven (1)  
Orchestra.  
Adagio and Allegretto from "Moonlight Sonata" ..... Beethoven  
March, "Soaring" ..... Nowotzki  
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15. Orchestra.  
Polonaise from "Eugen Onegin" ..... Tchaikovsky  
March, "Paris" ..... Mazurka  
10.30. Close down.  
Announcer: E. R. Appleton.

## MANCHESTER.

- 3.0-3.30. Two Pianos and Two Voices.  
HARRY GREENWOOD (Pianoforte).  
ERIC FOGG (Pianoforte).  
DOROTHY CLARK (Contralto).  
WALTER HAYTHORNTHWAITE (Bass).  
Two Pianos.  
Variations on a Theme by Beethoven  
Saint-Saens  
Contralto Songs.  
"Sailing Westward" ..... Elgar (5)  
"The Blue Mountains" ..... Elgar (5)  
Bass Songs.  
"O to Palermo" ..... Verdi  
"O Isis" ("The Magic Flute") Mozart (1)  
Harry Greenwood.  
Schwartz No. 3 in C Sharp Minor, Op. 39  
Chopin  
Contralto Songs.  
"When You Come to Me" ..... Martin (5)  
"Little Brown Cottage" ..... Dickson (5)  
Bass Songs.  
"The Two Graveliers" ..... Schumann (1)  
"I Triumph!" ..... Carissimi (1)  
Two Pianos.  
Etudes in the form of a Canon  
Schumann, arr. Debussy  
Bass Songs.  
"Rustic Woods" ..... A. L. (1)  
"The Song of the Horn" ..... Fligel  
Two Pianos.  
Variations on an Original Theme  
Arthur Somervell  
5.0-5.30. CHILDREN'S CORNER. *S.B. from Newcastle.*  
6.0. SIDNEY O. HONEY: Talk to Young People.  
8.30. RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*  
9.0. THE KEARNSLEY ST. STEPHEN'S PRIZE BAND.  
Conductor, F. WALLWORK.  
March, "No Retreat" ..... Geo. Allen  
Selection, "Zampa" ..... Herold  
Incidental Music, "Monsieur Beaucaire" ..... Rossini  
(1) Intermezzo; (2) Leit Motif; (3) Gavotte.

## Selection, "Genia of Italian Opera"

- Overture, "Light Cavalry" ..... Suppé  
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15. Band.  
Idyll, "My Syrian Maid" ..... Rimmer  
Prelude, Andante in G ..... Balise  
Serenade, "Birthday" ..... Paul Lincke  
Rearranged, "Fragrance" ..... Andliff  
Air Varié, "Eventide" ("Abide With Me") ..... Rimmer  
10.35. Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.0-5.0. Programme *S.B. from London.*  
5.0-5.30. CHILDREN'S CORNER. *S.B. to all Stations except Belfast.*  
8.30. RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*  
KENNETH ELLIS (Bass).  
THE CLAY-PAGE TRIO.  
ETHEL PAGE (Pianoforte);  
TOM H. CLAY (Violin);  
HETTY PAGE (Violoncello).  
9.0. Kenneth Ellis.  
"Love That's True Will Live For Ever" ..... Handel  
"Thou Art Risen, My Beloved" ..... Coleridge-Taylor (1)  
"When Dull Care" ..... Leveridge (1)  
9.10. Trio.  
Allegro, Op. 87 ..... Brahms  
9.25. Kenneth Ellis.  
"Night" ..... Querner  
"The Wanderer's Song" ..... Harrison (5)  
Amos Tannor's Song ("Oliver Cromwell") ..... Drinkwater  
9.35. Trio.  
Trio, Op. 34 ..... Chaminade (5)  
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15. Trio.  
Allegro Vivace, Op. 18 ..... Saint-Saens  
10.25. Close down.  
Announcer: B. O. March.

## Of Special Interest.

## PERSONALITY AND A CAREER

By J. C. W. Reith

(Managing Director of the B.B.C.)

An article of particular appeal to the younger readers of Radio Times appears in

JOHN O'LONDON'S WEEKLY,

2d. ON SALE MONDAY, NOVEMBER 10th. 2d

## ABERDEEN.

- 3.0-5.0. Programme *S.B. from Glasgow.*  
5.0-5.30. CHILDREN'S CORNER. *S.B. from Newcastle.*  
8.30. RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*  
9.0. "REQUIEM" (Mozart).  
(With Orchestral Accompaniment.)  
*S.B. to Glasgow and Edinburgh.*  
MARGARET INVERARITY (Soprano).  
CHRISTIE MOIR (Contralto).  
FORBES Y. RAE (Tenor).  
HUGH MUNRO (Bass).  
WILLIAM SWAINSON'S CHOIR.  
Conductor, WILLIAM SWAINSON.  
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15. THE WIRELESS QUARTET.  
Selected Hymns—Ancient and Modern.  
10.25. Close down.  
Announcer: A. M. Shinnie.

## GLASGOW.

- THE PARKHEAD FORGE SILVER PRIZE BAND.  
Conductor, ALEXANDER COPLAND.  
*S.B. to Aberdeen.*  
3.0. Band.  
Overture, "Zampa" ..... Herold  
Selection, "Adelson and Salvini" Hume (1)  
Cornet Solo, Selected ..... Romance  
Soloist, STANLEY CLEGG.  
"Bohemian Suite" ..... Hume (1)  
March, "The Cornet" ..... Rimmer  
3.45. English Song Recital.  
JOHN COATES (Tenor).  
MAURICE JACOBSON (At the Piano).  
Elizabethan, Stuart, and Georgian Group.  
"It Was a Lover and His Lass" ..... Thos. Morley—1600  
"Since First I Saw Your Face" ..... Thos. Ford—1607  
"The Angler's Song" Henry Lewis—1659  
"What Shall I Do?" Henry Purcell—1680  
"The Pretty Creature" ..... Stephen Storace—1763-86  
Miscellaneous Group.  
"At the Mid-hour of Night" ..... P. H. Coates  
"The Ladies of St. James" ..... H. K. Frances  
Old Border Lull, "Nanny's Hair" ..... H. K. Frances  
"The Knight of Boudheim" ..... D. O. Thomson  
"Eleanore" ..... Coleridge-Taylor (11)

- 4.20. Band.  
Tone Poem, "A Night in June" Braidwood  
Selection, "Ernani" ..... Verdi  
Two Russian Dances ..... Finck  
Air Varié, "Abide With Me" ..... Rimmer  
5.0-5.30. CHILDREN'S CORNER. *S.B. from Newcastle.*  
8.30. RELIGIOUS SERVICE.  
*S.B. to all Stations.*  
Choir, Psalm No 19 (7-9).  
The Rev. JAMES MOFFAT, D.D., Litt.D., on "The Value of the Old Testament Today."  
Psalm No. 119 (169-176).  
Prayer.  
Psalm No. 4 (6-8).  
9.0. "REQUIEM" (Mozart). *S.B. from Aberdeen.*  
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15. Close down.  
Announcer: R. E. Kingsley.

A number of copies of the programme of the day will be found on page 285.



# THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

## A Visit to a Live Volcano.

**H**ULLO, children! You have no doubt heard about volcanoes and what wonderful things they are. Here is an interesting talk, by Mrs. F. G. Churchill, concerning a volcano in Java.

Java is one of the islands of the East Indies, in the Tropics, and a land where there are many earthquakes. There was a great volcanic eruption in an island near by, called Krakatau, some forty or fifty years ago, which blew up nearly the whole of the island, and the volcanic dust flew up to such a height from the force of the explosion that it got into the upper currents of the air and was carried right round the whole world, and even coloured the sunsets in England.

### Raining Every Day.

Java is a beautiful country belonging to the Dutch people, and they grow much rice, coconuts, plantains (which are really bananas), cassava, from the roots of which tapioca is made, and bamboo. The vegetation is beautifully fresh and green, as it rains every day, not only during the monsoon, as in India, which is terribly dusty and dried up in the hot season. Great masses of heart-tongues and other ferns grow in the forks of the trees, and all the old stumps are draped with green festoons of creepers.

It is a beautiful sight, but the atmosphere is very hot and steamy.

To start our climb to the volcano, we got to a place called Pasoverawan, right on the plain. There we obtained, first of all, a cart, which was really a flat board on wheels, on one end of which sat the driver, while we sat on the other.

We had to mount at the same time as the driver so as to balance correctly and not send the poor pony up in the air!

As the road became steeper, we took another cart with two horses instead of one and, finally, took to horseback. It was so steep in places that bamboo poles had been set across the path to form a stairway and give a grip for the horses' feet. We were at times on such a narrow ridge that we could see the trees growing far below us on each side of the way.

### Among the Clouds.

To add to our troubles, a violent thunder-storm came on. I had on a thin silk macintosh, but, unfortunately, the threads had rotted in the damp heat of the tropics, terribly destructive to most European materials, and, as I rode, it slowly parted from hem to neck until I was simply hung about with long strips of macintosh through which the water found easy access.

In fact, when we arrived at the Sanatorium at Tosari, where we were to stay, I was literally soaked to the skin. At Tosari, six thousand feet up, we were right among the clouds, which floated all round us, and we had to wait several days till the weather was favourable for seeing the volcano, which was still another two thousand feet above us.

At last, one morning, at a quarter to four o'clock, still in the pitch darkness, we found our coolies awaiting us, and started. I was carried in a sedan-chair or palanquin, with long poles, which four stout coolies carried. Four others walked with us to take their places when

the others wanted a rest. It was again very stiff climbing, and they had to walk in broken step, or I should have been bumped and tossed like a new boy in a blanket.

At nine o'clock in the morning we stopped at a place called the Zand Zee, really a huge extinct crater—a great bowl four miles across, with walls of lava a thousand feet deep. This huge bowl was filled from brim to brim with white clouds—a most impressive sight. While we were waiting for these mists to be dissipated in the heat of the sun, we sat down and had our breakfast—a real Dutch one, consisting of German sausage, hard-boiled eggs, new rolls, and soda-water.

The coolies ate boiled rice and what was left of our feast.

Then we started descending the walls of the crater, so precipitous that I felt my knees would never straighten up again. Arrived on the floor of the crater, a great plain stretched in front of us, covered with fine black sand and thin grass, and surrounded by the walls of lava, scored by the rains which had fallen on them while still molten. It was a most weird and awe-inspiring sight—a real valley of desolation.

### Coins in the Crater.

We again seated ourselves in our sedan-chairs and went along for about two miles, passing two other extinct craters formed after the first fierceness of the primeval fires had somewhat abated. Then, at last, we came to Bromo, still active. We climbed up the sides of the cone, finally mounting 300 steps to the lip of the crater, and looking down to a scorching, boiling mass of molten lava far below us, and sending up wreaths of white vapour.

We saw no flames that day. There were volumes of smoke, and a great sound of boiling. The coolies were ready to crawl down the inside walls of the crater after coins, but we refused to encourage them in such foolhardiness. They did, however, find one or two coins on the near edges, blackened with the sulphur fumes.

Of course, it is always more or less dangerous to go to these volcanoes, as they might suddenly throw up lumps of rock and it is not an experience to be repeated often; but there is a great sense of adventure in seeing these waste places of the earth. What a queer world this planet must have been in those dim and distant days when it was still a molten mass just detached from the sun! The thin grass we traversed in the old crater symbolises the beginning of all life on this globe—such small beginnings—the thin blades of grass and the populous crowded cities of to-day, all linked up in one endless chain.

### A WRITING GAME.

**H**ERE is a good game for five players. Take a strip of paper and let the first player write upon it an article and an adjective. Then double over the paper so that the second player cannot see what has been written. No. 2 then writes a noun, doubling the paper before passing it to No. 3, who next writes a verb, turns down the paper again and hands it to No. 4, who writes another article and adjective and hands it to No. 5, who writes another noun. The paper is then unfolded and read, and the combination is certain to make a very amusing sentence.

For instance: No. 1 writes "A pretty"; No. 2, "fair"; No. 3, "kissed"; No. 4, "a loofing"; No. 5, "navy"—"A pretty fairy kissed a loofing navy."

The fact that no player knows what the other has written makes most absurd sentences and causes shrieks of laughter.

## THE INSECTS' CONCERT.

By LANGFORD REED.



**S**OME nursery rhymes are awfully provoking, aren't they? They only tell half the story, and sometimes stop just as it begins to get interesting. For example, you all know—

Lady-bird, Lady-bird, fly away home.

Your house is on fire, your children all flown.

Of course, it's nice to know that the children escaped; but, all the same, one would like to know what happened to the family after their sad misfortune—whether they were parted as a result of it, or whether Lady-bird managed to get a new home in which they could all live together again.

Well, you will be delighted to hear that she did. But let me begin at the beginning; not that I could begin anywhere else, but you know what I mean.

When Lady-bird found that her house was completely destroyed, she was in a despair, for it was not insured and, although she had a title, she had not enough money to buy a new one. Her children, fortunately, had been given shelter by a kind-hearted neighbour, but this was very different from living in their own home, and

the poor little things cried bitterly, especially Freddy, the baby of the family.

But help was at hand, for the amiable disposition of their mother had made her such a favourite with the other insects that they resolved to organize a concert to raise the money to buy her a new home. Mr. Caterpillar was made chief organizer—because he was used to getting up things.

The tickets sold rapidly. The Queen Bee, alone, took over a hundred for her household, and Lord Money Spider sent a cheque for as many more.

The excellent programme included the following artists: Mr. Bumble Bee, the well-known bass singer from the Beehive promenade concerts; Miss Bertha Butterfly who, in a frock of brilliant colours, gave a very pleasing skirt dance; Mr. Wiggly Worm, the popular tenor, whose singing of "Come Into the Garden Maud" charmed the entire audience; Mr. Daddy Long-Legs, the clever acrobatic dancer, who did wonderful things with his legs and seemed to tie them in knots; and Mr. Garden Spider, who came on with his nose painted red and his eight legs in four pairs of comical-looking baggy trousers and sang "Ours is a Nice House, Cuz Is" which, considering the object of the concert, was not in very good taste. However, he made up for it later, by giving a clever performance on a slack rope.

The only unpleasantness was caused by Mr. Snail who, when told he must leave his house in the cloak-room, as there wasn't room for it in the hall, demanded his money back.

However, the concert was a great success, and enough money was raised to buy Lady-bird a much better house than her old one.

So, you see, although many people dislike insects, and object to having them in the house, kind hearts can beat in the Insect World as they can elsewhere.



# WIRELESS PROGRAMME—MONDAY (Nov. 10th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

3.15-3.45.—Transmission to Schools: Mr. GEORGE SHAW on "Music."

4.0-5.0.—Tune Signal from Greenwich. Conductor: The "ZLO" Trio and Helen Jeffery (Soprano). "A Japanese Launching" by (Miss) Elsie I. Sprott. Half Hour Banquet in London (3), by Sylvia May. F. Cranville Ruback (Solo Pianoforte).

5.30-6.15.—CHILDREN'S CORNER: "Greenwood Tales" retold by Dorothy King. Elizabeth Clark. Capt. Angus.

6.40-7.5.—Col. G. T. Bentley on "The Wearing of Medals: Boys' Brigade, Boy Scouts' Brigade, and Church Lads' Brigade News."

7.0.—TIME SIGNAL. FILM BIG BEN WEATHER FORECAST and 1ST HALF NEWS BULLETIN S.B. to all stations.

Mr. STEWART DICK on "The Nation's History—The Beginning of the Fifteenth Century." S.B. to other Stations.

7.11.0.—All Stations Programme. (For particulars see centre column.)

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—The Station Wind Quintet. Helene.

5.0-5.30.—WOMEN'S CORNER: Solo by Mrs. Gertrude Davies (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Techs' Corner: Capt. Cutler—"Let Us Forget."

7.0-11.0.—The entire Programme S.B. from London.

Announcer: J. C. B. Paterson.

## GLoucester.

3.0-5.0.—Ethel Rowlands Solo Pianoforte. Sketch, "CLEARLY AND CONCISELY" The Lady Marjorie Burnside. The Gentleman W. R. Keene. THE ROYAL BATH HOTEL DANCE.

Relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.

Talk to Women. "Catspaw Scapoguin," by Mrs. George Pooley.

5.0-5.55.—CHILDREN'S CORNER.

5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.

6.0-6.30.—Scholars' Half Hour. J. Scattergood, F.R.G.S., on "Geography and Town Planning."

7.0-11.0.—The entire Programme S.B. from London.

Announcer: John H. Raymond.

## GLoucester.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema.

5.0-5.45.—"SWA'S" "FIVE O'CLOCK" Talks to Women. Cedric Sharpe (Solo Pianoforte).

5.45-6.30.—CHILDREN'S CORNER.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: A. H. Goddard.

## ALL STATIONS PROGRAMME (except Belfast). Relayed from London. 7.25-11.0.

### Round and About London on Lord Mayor's Day.

"Gay go up and gay go down  
Round and about old London town."  
(Old Song)

At about 7.25, we pray you be seated within the library of London's famous Guildhall. The Country's most distinguished men and women are being received by My Lord Mayor and the City Fathers. You shall hear their names announced and the applause that greets the entrance of the guests.

At about 7.45, Procession is formed and the Hosts and their Guests proceed orderly into the historic Hall.

Leaving them to the Banquet, we will transport you back to our Studio and strive to entertain you for a while with music, song and story about this old London of ours. There will be with us Kate Winter, Hilde Guss, and Helena Milars, someone, perhaps, to sing a Chevalier song and chat about some old cooks and cooks; and Dan Godfrey, Jun., will conduct the "ZLO" Military Band in appropriate selections.

At about 9.0 you shall hear read the Second News Bulletin and

At about 9.15 we will take you back to the Guildhall, where you shall hear the Speeches after the Banquet.

With these concluded, a cheery dance at the Savoy Hotel, with the Savoy Orpheans and Savoy Havana Bands to furnish the music, will finish the evening.

3.0-3.30.—Music relayed from the Piccadilly Picture Theatre.

3.30-4.0.—Broadcast for Schools. Mr. W. L. FLINN, F.R.G.S., "A Travel in Persia."

## IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE R.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 6d., TWELVE MONTHS (British), 12s. 6d.

## CHAPPELL

WEBER

pianos are in use at the various stations of the

4.0-4.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF HOUR: Kathleen Walker (Soprano).

5.0-6.0.—CHILDREN'S CORNER.  
Announcer: T. O. Beachcroft.

6.30-6.55.—Major W. PEER GROVES, "Curious Methods of Fishing all the World Over" (4). Confession of an Amateur Fisherman.

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.

Local News.

7.15-7.25.—Interval.

7.25-11.0.—The entire Programme S.B. from London.

Announcer: Victor Smythe.

3.45-4.45.—Sam Barrackclough (Solo Cornet). Leonard Williams Concert Party.

4.45-5.15.—WOMEN'S HALF HOUR. Weekly News Letter. Health Talk by Miss Cooper Hodgson—"Our Pack of Dirt."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour. Mr. T. W. Miles, B.A., B.Sc., on "Place Names of Northamptonshire."

6.45.—Dr. Drake Brockman on "Colour Photography."

7.0-11.0.—The entire Programme S.B. from London.

Announcer: W. M. Shewen.

## ABERDEEN.

3.30-5.0.—Concert. The Wireless Dance Orchestra. Feminine Topics. G. R. Harvey and Miss Murray. Madame Isabel Murray on "The Importance of Good Health and How to Retain it"—(2).

5.30-6.0.—CHILDREN'S CORNER. Mrs. J. G. Burnett on "Learning to Listen."

6.30.—Girl Guides' and Boy Scouts' News. Bulletin. A. Hutchison on "Nature Study in Winter."

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.

Mr. HARRY DOUGLAS. S.B. from Belfast.

7.25-11.0.—The entire Programme S.B. from London.

Announcer: W. D. Simpson.

3.30-4.50.—Popular Afternoon: The Wireless Quartet. John Courtney (Tenor). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. Thirty Minutes with Nature: "By the Sea Shore," "Rocks," etc., illustrated in Song and Story, by Annie Cyclops and Uncle Mungo.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Dr. Pio del Frate on "Italian Literature." S.B. to Edinburgh.

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.

Mr. HARRY DOUGLAS. S.B. from Belfast.

7.25-11.0.—The entire Programme S.B. from London.

Announcer: Mungo M. Dewar.

A number against a musical clef indicates the name of the publisher. A key list of publishers will be found on page 305.



# WIRELESS PROGRAMME—TUESDAY (Nov. 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 10.20.—Time Signal from Greenwich. The "2LO" Trio and Maudie Bassel (Contralto).
- 8.15.—Transmission to Schoda. Mr E. KAY, R. BINS, N. "British Birds."
- 4.0-5.0.—"A Book to Read," by Ann Spence. Careers for Women; "The Medical Profession," by a Woman Doctor. Music relayed from Shepherd's Bush Pavilion.
- 8.30-8.15.—CHILDREN'S CORNER. Songs by Dora Vane (Soprano). "The Love Glee" (1) by Joan Blair. "Some Strange Pets and How to Keep Them," by A. E. Hooge, F.Z.S., from Blackie's "Lays" Annual (by permission of the Publishers). Songs by Elton Straker (Soprano).
- 8.40-8.55.—League of Remembrance. Address by Admiral of the Fleet EARL BEATTY, O.M., G.C.B., G.C.V.O.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST CENT. NEWS BULLETIN. S.B. to all Stations.
- Mr. JOHN STRACHEY, Literary Criticism, S.B. to all Stations.
- Local News.

- 7.30.—Armistice Day Programme. MIRIAM LIKETTE (Soprano). THE WIRELESS SYMPHONY ORCHESTRA AND CHORUS. Conducted by DAN GODFREY, Joint The National Anthem. Overture, "In Memoriam" (Sullivan (11)). "Elegy" (Elgar (1)). Cantata for Soprano, Chorus and Orchestra "For the Fallen" (Elgar (11)). The Orchestra. Tone Poem, "Light" (Laurie (1)). Two Works by British composers who were killed in the war. Rhapsody, "A Shropshire Lad" (George Butterworth (11)). English Pastoral Impressions (Ker. rat Farrar (13)). Soprano Songs. Selected. The Orchestra. Two Flemish Dances. (Bosch (1)). Conducted by the Composer, who wrote this Revue for British troops in the Army of
- March, "Le Fureur le Vainqueur" (Gounod).
- 8.40.—"SOME ARMY REMINISCENCES." WEATHER FORECAST and 2ND CENTRAL NEWS BULLETIN. S.B. to all Stations.
- 8.40.—"SOME ARMY REMINISCENCES." S.B. to all Stations.
- "THE HOOSTERS' CONFERT PARTY." Producer, PERCY MERRIMAN.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS and SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to other Stations.
- 12.0.—Close down.
- Announcer: R. F. Palmer.

## BIRMINGHAM

- 8.30-4.30.—The Station String Quartet. Talk by Dr. A. J. B. Bault (Conductor of the Birmingham Symphony Orchestra).
- 8.0-7.30.—WOMEN'S CORNER. George Handley, F.Z.S., "Armistice Day Reflections." Ethel Williams (Contralto).
- 8.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner." H. Overton A.C.A. (of the Birmingham Natural History and Philosophical Society) on "Shells."
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.45.—JOHN STRACHEY. S.B. from London.
- Local News.

- 7.30.—Armistice Day Programme. THE STATION SYMPHONY ORCHESTRA. Conducted by JOSEPH LEWIS. EMILY BRIDGEMAN (Soprano). PERCY EDGAR (Baritone). Hymn, "O God Our Help in Ages Past" (1). Overture, "In Memoriam" (Sullivan (11)). "THE SPIRIT OF ENGLAND" (Elgar (11)). Words by Laurence Binyon. Arranged for Soprano Voice, Chorus and Orchestra. Dramatic Recital from the Poems of Rupert Brooke. Soprano Aria. "I Know That My Redeemer Liveth" ("The Messiah") (Handel (1)). "The Immortal Legion" (Elgar (5)). March, "Pomp and Circumstance" No. 1 in D (Elgar (1)).
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- 9.40.—"SOME ARMY REMINISCENCES." S.B. from London.
- 10.0.—Orchestra. Overture, "Britannia" (Mackenzie (12)). Selection "The Rose" (Mondrian).
- 10.30.—SAVOY BANDS. S.B. from London.
- 12.0.—Close down.
- Announcer: J. C. S. Paterson.

## ARMISTICE COMMEMORATION.

- Broadcast locally from each Station.
- 10.45.—Tuning Note.
- 10.50.—Preliminary Time Signal.
- 10.57.—Last Post.
- 11.0.—Time Signal.
- 11.2.—Reveille.
- Hymn—"O God Our Help in Ages Past" (A. & M. 165).

## BOURNEMOUTH.

- 8.30-5.0.—The Novelty Trio. Dorothy Clark (Contralto). Allan Franklin (Sole Piano). (orte) Talk to Women: "London Letters," by Anne Farnell Watson.
- 5.0-6.0.—CHILDREN'S CORNER.
- 5.0-6.30.—Scholar's Half Hour. Edwin Noble, F.Z.S., on "Colour and Form in Animals."
- 6.30-7.0.—Farmers' Corner. Mr. A. D. Allen, O.B.E., Organizer, National Milk Producers' Council on "Milk and its Uses."
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- JOHN STRACHEY. S.B. from London.
- Local News.
- Armistice Night. (All Artists broadcasting on this night have seen Active Service.)
- 7.30.—THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE (Royal Irish Rifles). "Reminiscences of England" (arr. Fred Godfrey).
- 7.45.—Lieut. HERBERT SMITH, M.C. and 2nd Batt. A.P.W.O. (arr. Fred Godfrey). "The Green Howards" (Baritone). "In the Days of Hope and Glory" (Elgar (1)). "The Swan Song" (Soprano).
- 7.50.—NORA DELMARR (Soprano). "Songs of the Sea" (Quilter).
- 7.55.—No. 835 Pts. JOHN COLLINSON, 25th Batt. Australian Imperial Forces (Tenor). "Lo! Me Like a Soldier Fall" (Tenor). "Tom Bowling" (Tenor). "Then You'll Remember Me" (Tenor).
- 8.5.—Fantasia "The Leek" (Mondrian).
- 8.15.—Sgt. REGINALD B. MOUAT M.M. (Hampshire Regt.) (Solo Violon).
- "Romances" (arr. Fred Godfrey).
- Concerto in F (arr. Fred Godfrey).

- 8.20.—DIANA WEBSTER (Contralto). "Songs of a Violator" (1). Reveille, Camp (arr. Fred Godfrey).
- 8.30.—DEATH OF A SOLDIER (arr. Fred Godfrey). Symphonic Variations for Violon (1).
- 8.50.—Capt. J. F. K. (arr. Fred Godfrey). "The Camerons" (arr. Fred Godfrey). Readings from the Poems of Rupert Brooke. Orchestra. Fantasia "The Teale" (Mondrian).
- 8.5.—Lieut. R. O. SOMMER, D.C.M. (2nd Royal Irish Rifles, (Solo Oboe). "Andante and Polacca" (arr. Fred Godfrey).
- 9.10.—Nora Delmar (Soprano). "Angels Mardouan" (arr. Fred Godfrey).
- 9.15.—John Collinson (Tenor). "The Maurel Boy" (arr. Fred Godfrey).
- 9.20.—Beatrice Evelyn (Soprano). "Cradle Song" (arr. Fred Godfrey). "Rustic Dance" (arr. Fred Godfrey). "Londonderry Air" (arr. Fred Godfrey).
- 9.27.—John Collinson (Tenor). "We Are No Dead" (arr. Fred Godfrey).
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- 9.40.—"SOME ARMY REMINISCENCES." S.B. from London.
- 10.0.—Lieut. Herbert Smith M.C. "Drake's Drum" (arr. Fred Godfrey). "Homeward Bound" (arr. Fred Godfrey).
- 10.10.—Diana Webster (Soprano). "Danny Boy" (arr. Fred Godfrey). "When You Came Home" (arr. Fred Godfrey).
- 10.15.—Orchestra. Fantasia "Our Father" (arr. Fred Godfrey).
- 10.30.—THE ROYAL BATH HOTEL LANCE ORCHESTRA. Relayed from King's Hall, London. Musical Director DAVID S. LEE.
- 12.0.—Close down.
- Announcer: John H. Richmond.

## CARDIFF.

- 11.0.—Two Log of War Memorial to Men of the Welsh Regiment in the War. At the Welsh Depot, Cardiff.
- 10.3.30.—Special Transmission to Schools. Sir WALFORD DAVIES M.A. D.O. on "Ruthless Men and Coords. and How to Use Them."
- 8.30-4.0.—The Station Trio. (arr. Fred Godfrey). "The Swan Song" (Soprano), relayed from the Carlton Restaurant.
- 5.0-6.45.—"SWAN" FIVE O'CLOCKS. Vocal and Instrumental Artists. Talks by Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- JOHN STRACHEY. S.B. from London.
- Local News.
- 7.30.—TRIO OF UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH. HILBERT DAVIS (Tenor). ARTHUR WILLIAMS (Violoncello). MRS. ARTHUR WILLIAMS (Pianoforte). Post War Chamber Music in Illustration of Sir Walford Davies' Lectures on "Magic and Human Nature."
- 8.0.—The Path to Freedom. THE STATION ORCHESTRA. Conductor: WARWICK DRAITHWAITE. J. DALE SMITH (Baritone). Orchestra. "Rakovsky March" (arr. Fred Godfrey). "Peace" (arr. Fred Godfrey). "The Dance" (arr. Fred Godfrey). "Memory" (arr. Fred Godfrey). "Roughly May" (arr. Fred Godfrey). "In the Ring of Words" (arr. Fred Godfrey).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.











# WIRELESS PROGRAMME—WEDNESDAY (Nov. 12th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*

9.10.—Spring Song. *Coleridge Taylor*  
When You are Old. *Frank Bridge*  
Waltz Song "Don Juan". *Wagner*

Patrol, "The Wren Macgregor". *James*  
Regimental Marches, "Land of the Phobos", "The Lancashire Poacher", "An Shenkin".

9.30.—WEATHER FORECAST and NEWS *S.B. from London*  
Royal Horticultural Society Talk. *S.B. from London*  
Mr DOUGLAS KENNEDY, *S.B. from London.*

10.0.—THE SAVOY BANDS *S.B. from London.*  
10.10.—Close down. *W. N. Bettle*

## MANCHESTER

10.30.—Music relayed from the Piccadilly Picture Theatre.

10.40.—Broadcast for Primary Schools. Miss Mary Doney reading—"The Prisoner of Zenda", by Matthew Arnold and extracts from "David Copperfield", by Dickens.

10.45.—Music relayed from the Piccadilly Picture Theatre.

4.30-5.0. WOMEN'S HALF HOUR

5.0-5.15. CHILDREN'S CORNER

5.15-5.30. WEATHER FORECAST and NEWS *S.B. from London.*

Mr HARTLEY WITHERS, *S.B. from London.*

7.30.—A Day at Belle Vue.

THE "ZZY" ORCHESTRA  
KENTHILL'S Piano  
J. J. WHITALL (Guide)

THE ZOO CALLING.

March, "Grizzly Bear". *Batford*

Humorous Items, "The Elephant and the Mouse". *King*

"Show Horses Show". *Mulligan*

"The Land of the Phobos". *W. H. H. (1)*

"The Land of the Phobos". *Armstrong (1)*

"The Land of the Phobos". *The Zoo Calls.*

Patrol, "The Land of the Phobos". *King*

"Le Cygne". *Le Corn. val des Animaux*

Patrol, "The Land of the Phobos". *Saint Simon*

Patrol, "The Land of the Phobos". *Patrol*

Patrol, "The Land of the Phobos". *Patrol*

Patrol, "The Land of the Phobos". *Patrol*

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Patrol, "The Land of the Phobos". *Patrol*

Patrol, "The Land of the Phobos". *Patrol*

## NEWCASTLE.

3.45-4.45. North Wiggins (Soprano). The Station Septet: Conductor, Edward Clark

4.45-5.15. WOMEN'S HALF HOUR

5.15-5.30. CHILDREN'S CORNER

5.30-5.45. WEATHER FORECAST and NEWS *S.B. from London.*

Mr HARTLEY WITHERS, *S.B. from London.*

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

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Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

7.30.—Operatic Night.

RACHEL HUNT (Soprano).

ALEXANDER McFARLANE (Tenor).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

5.0. Community Singing.

Psalm 124 (Tune, "Old 124").

"Land of Hope and Glory".

(By Special Request.)

Crue Davidson

8.10.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.25.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

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"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

"Loch Lomond".

Orchestra

8.30.—"Loch Lomond".

"Loch Lomond".

Orchestra

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 245.











## AMPLION

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# WIRELESS PROGRAMME—SATURDAY (Nov. 15th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

## LONDON.

- 4.0-5.30.—Time Signal from Greenwich.  
11 E "2LO" OCTET  
Under the Direction of  
S. KNEALE KELLY  
An Interlude by Four Members  
of the  
CONCERT PARTY  
JULIA CAY, MAY SANDERS,  
JAMES CROMBIE, FRANK HEATON  
4.40.—The Domestic Service Problem, "A Woman in a Lute House."  
5.0.—A Garden Quest, by Marion Cran, FRHS.  
5.30-6.1.—CHILDREN'S CORNER: 8 songs by E. le Breton Martin. Music by the LO "Octet." Children's News.  
6.40-7.0.—Mr. Leonard Foster, Jun., on English Historical Co.  
7.0.—TIME SIGNAL FROM BIG BEN.  
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.  
Mr. E. le BRETON MARTIN on "Wireless and Weather"  
Local News.

- 7.30.—Popular Night.  
FRANK CROFT  
EDWARD JAMES  
Conducted by DAN GODFREY, Jun.  
The Band.  
March, "Solene" Tenor Solo.  
Overture, "The Flying Dutchman" Tenor Solo.  
"On Wings of Song" Mendelssohn  
"Home" Trevor Evans  
Faden W. Evans  
in Items from his Repertoire.  
The Band.  
F. in, Choral and Fugue Bach  
S. "The Lightning Sketch" Alford  
Humorous Variations, "Three Blind Mice" Lotter  
Spanish Suite, "La Verbena" Locome  
"La Donna e l'Amore" ("Rigoletto") Verdi  
"Mary" Richardson  
in further Items from his Repertoire.  
The Band.  
"March on" Capetown  
S. "The Island King"

- 9.30.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.  
Mr. F. M. CARRUTHERS. A Soccer  
1.0. S.B. to all Stations.  
Local News.

- 10.0.—THE SAVOY ORPHANS AND SAVOY HAVANA BANDS AND SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to all Stations.  
12.0.—Close down.

Announcer: J. G. Broadbent.

## BIRMINGHAM.

- 2.30-4.30.—Children's Concert.  
4.0-5.30.—WOMEN'S CORNER: E. G. Prock  
book: Home Craft—Tale No. 8, "General  
Hints on Laundry"  
5.30-6.30.—CHILDREN'S CORNER: Auntie  
Phil tells another Spooky Adventure.  
6.30-6.45.—"Trans' Corner: The Rev. A. E.  
Forrest: "Interesting Books to Read."  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. W. R. STOKES, F.R.A.S., F.R.S.A.,  
on "Comets and Shooting Stars."  
Local News.

- 7.30.—"SIT'S" Birthday Party.  
(Our Second Anniversary),  
in which everyone will participate.  
We leave the rest to your imagination.

- 9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. M. CARRUTHERS. S.B. from  
Local News and Football Review  
10.0.—THE SAVOY BANDS. S.B. from  
London.  
12.0.—Close down.  
Announcer: Percy Edgar

## BOURNEMOUTH.

- 2.30-3.0.—Ethel Rowlands (Solo Pianoforte).  
Talk to Women: "London Papers."  
4.0-5.0.—THE LOCAL  
BATH HOTEL DANCE ORCHESTRA  
led by J. H. Brooms. Musical  
Director: DAVID S. LEE  
6.0-7.0.—CHILDREN'S CORNER.  
8.0-9.0.—Half Hour H. J. Harter  
on "Entomological Gossip."  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. C. WHITAKER WILSON: "Chapel  
in a Flat."  
Local News.

- "Charlie I"  
7.30.—A SMOKEING CONCERT  
JEFFREY FRYER  
K. GROVES  
W. R. KENNEDY  
Capt. W. A. FEATHERSTONE and  
I. I. RAYMOND  
THE FLYING DUTCHMAN and his Swell tea.  
8.0-9.0.—F. M. R. Rag-time Pianist.  
S. "The Flying Dutchman" Schmitt (8)  
S. "The Flying Dutchman" Schmitt (8)  
S. "The Flying Dutchman" Schmitt (8)  
8.0-9.0.—Symphony Concert (Continued).  
Hartman Draper.  
Greenwich Work. Confrey (8)  
"The Kitten on the Keys" Confrey (7)  
9.20.—Smokeing Concert (Continued).  
9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. M. CARRUTHERS. S.B. from  
Local News.  
10.0.—THE SAVOY BANDS. S.B. from  
London.  
12.0.—Close down.  
Announcer: J. H. Raymond.

## CARDIFF.

- 3.0-4.0.—Talkman and his Orchestra relayed  
from the Grand Theatre.  
5.0-6.0.—WAS GAY GLOCKS  
voiced and Instrumental Artists. Talk  
to Women.  
6.45-7.0.—CHILDREN'S CORNER.  
Concert by Mr. J. W. Jones. MILEE, MI  
M. P. on  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. WILLIE C. CLISSITT on "Sport of  
the Week."  
Local News.

- 7.30.—The Development of English Song.  
THE STATION ORCHESTRA.  
Conductor: WAKWICK BRAITH  
WAITE.  
JOHN COATES (Tenor).  
MAURICE JACOBSON (Accompanist).  
Orchestra.  
Suite from the Dramatic Music of Purcell.  
arr. Albert Coates.  
John Coates.  
Elizabethan, Stuart and Georgian Songs.  
"It was a Lover and his Lass"  
Thos. Morley—1600  
"Since First I Saw Your Face"  
Thos. Ford—1647  
"The Angler's Song" Henry Lawes—1659  
"What Shall I Do?" Henry Purcell—1690  
"The Pretty Creature"

Orchestra.  
Suite of Dance Movements from the Fairy  
Queen. F. H. Coates (15)

- John Coates.  
Modern and Classical.  
"The Ladies of St. James"  
F. H. Coates (15)  
"At the Mid Hour of Night"  
F. H. Coates (15)  
"Daphnia"  
W. Whitaker  
"The Knight of Bethlehem"  
D. C. Thomson (11)  
"Eleanor"  
S. Coleridge Taylor (11)  
AN HOUR OF GLUCK MUSIC.  
Anniversary of Gluck's Death.  
THE STATION ORCHESTRA  
Conductor: WAKWICK BRAITH.  
WAITE

Talk on "Gluck" by Mr. WAKWICK  
WAITE.

- Orchestra.  
Overture, "Alceste" from the opera, F. H. Coates.  
Overture, "Iphigenia in Aulis"  
Dances of the Spies  
Overture, "Iphigenia in Aulis"

- 9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. M. CARRUTHERS. S.B. from  
Local News.  
10.0.—THE SAVOY BANDS. S.B. from  
London.  
12.0.—Close down.  
Announcer: C. K. Purvis.

- 2.30-4.30.—The Pleased by Dance Band relayed  
from the Grand Theatre.  
4.30.—WOMEN'S CORNER. Local  
Tebay (Contract).  
5.0-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. STACEY LINTOTT. Work Talk.  
on Sport.  
Local News.

- 7.30.—Concertina! I  
THE ASLTON UNDER LANTERN LIND  
CONCERTINA PRIZE BAND  
Conductor: F. COULMAN.  
GRACE IVILL and VIVIAN WORTH  
(Entertainers).  
JOHN HENRY (Entertainer).  
Band.  
March, "Washington Grays" Gravel  
Overture, "The Flying Dutchman"  
Grace Ivill and Vivian Worth.  
"Memory Lane" Spry and Conrad  
"Any Way the Wind Blows"  
James F. Hanley (31)  
"Just Like a Violet" Beppe  
"Club Bom Bom" Donaldson (7)  
Band.  
Selection, "Raguetto"  
Duet Music, "Coppelia" Delibes  
John Henry  
will now Talk, but will not Sing.  
Band.

- Selection, "A Casket of Gems" Round  
Selection, "Chu Chin Chow" Norton (31)  
Grace Ivill and Vivian Worth.  
"Love, Here is My Heart"  
"Say It With a Ukulele" Conrad (8)  
"Early One Morning" Old English  
"I Am a Good Back to Nowhere"  
Leah Allrya (6)  
John Henry Again  
Band.  
Fantasia, "Old Memories"  
arr. W. Bimmer

- 9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.

A number against a musical name indicates the number of its publisher. A key list of publishers will be found on page 305.







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# WIRELESS PROGRAMME—BELFAST (Nov. 10th. to Nov. 15th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## MONDAY.

- 4.0-5.0 The "2BE" Trio.  
5.30-6.15 CHILDREN'S CORNER  
7.0 WEATHER FORECAST and NEWS  
S.B. from London  
Mr. HARRY DOUGLAS as "Frog"  
Nov. 8. S.B. to Glasgow and Aberdeen  
Local News.  
Popular Night.  
Mr. HENRY S. DALNT (Mezzo Soprano).  
HUGH CARSON (Baritone).  
THE STATION ORCHESTRA.  
7.30 March, "A Bunch of Roses".....Chapman  
8.45 Mezzo-Soprano Songs.  
"The Fair" (Orfeo).....Gluck  
"The Dew it Shines".....Rubinstein  
"Roses in June".....Ed German  
8.0. PAULINE BARKER (Harp).  
H. LOWE (Viola).  
H. HOLT (Cor Anglais).  
Trio for Viola, Cor Anglais, and Harp.  
8.10. Orchestra.  
"Petite Suite Modeste".....Rousse  
8.20 Baritone Songs.  
"Drums to Me Only With Thine Eyes"  
arr. Monk Gould  
"Invitation".....Bravo Hahn  
"When the Swallows Homeward Fly"  
Stanford (1) Philips  
8.35. Orchestra.  
"Dance Dorian".....  
8.35. Mezzo-Soprano Songs.  
"A Summer Night".....Thomas  
"Child of Mine".....Dunhill (1)  
"A May Morning".....  
8.55. Orchestra.  
"Les Deux Anges".....Messager  
"Chanson de Nuit".....Elyer (11)  
9.10. Baritone Songs.  
"The Golden Vanity".....Broadwood  
"Milly Brannigan".....Stanford (1)  
"The Prisoner of Longwall" (The  
Rebel Maid) J. Philips  
9.22. Orchestra.  
"The Merry Men".....Gounod  
9.30. WEATHER FORECAST and NEWS.  
Local Talk. Local News.  
10.0.—THE SAVOY BANDS. S.B. from  
London.  
11.0. Close down.  
Announcer: W. T. Guthrie.

## TUESDAY.

### Armistice Day Programme.

- 11.0. Armistice Commemoration. (See page 286)  
4.0-5.0. MEMORIES.  
The "2BE" Trio.  
Familiar War Tunes and Marches.  
5.30-6.15. EXPLANATION  
CHILDREN'S CORNER will include a  
brief talk on War and Armistice.  
6.10-6.15. Miss Roseline Mison. S.B. from  
Edinburgh.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
JOHN STRACHAN S.B. from London.  
Local News.  
Tribute.  
Major DEREK FOSTER, D.S.O. M.C.  
(Speaker).  
THE STATION CHORUS.  
THE STATION ORCHESTRA.  
7.30 Hymn, "O God, Our Father, God of Peace"  
7.35. Major DEREK FOSTER, D.S.O. M.C.,  
Late Machine Gun Corps.  
7.47. Chorus and Orchestra.  
Choral Song, "The Last Post" Stanford (1)  
8.2-8.7. Interval.  
8.7. Celebration.  
GRACE IVELL and VIVIAN WORTH.  
(Two singers and a Piano)  
Orchestra.  
Selection, "Morris England" German

- 8.17. Green Isle and Vivian Worth.  
"Puck of the Fens"  
"The W. W. W. W. W."  
"The Broken Doll"  
8.30. Orchestra.  
Two Irish Tunes Sketches Walton & Donnell  
8.40. Grace Ivel and Vivian Worth.  
"Marion"  
"Kickey Koo".....Meyer (3)  
"Oom-Bam-Bom".....Donaldson (1)  
8.55. Orchestra.  
Lush Patrol.....Puccini  
8.57. Grace Ivel and Vivian Worth.  
"Any Way the Wind Blows".....Hanley (31)  
"Memory Lane".....Spier and Conrad  
"Hondura Blues".....Deaf Goldstein (10)  
9.7. Orchestra.  
Overture, "Pleventh Hoe".....Ansett  
One-step, "Irish Medley".....arr. Sumers (9)  
National Anth.  
9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
9.40. S.M. VERNON MINISCENCES. S.B.  
10.0.—SAVOY BANDS. S.B. from London.  
12.0.—Close down.  
Announcer: Walter Montagu Douglas Scott.

## WEDNESDAY.

- 4.0-5.0. The "2BE" Trio.  
5.30-6.15. CHILDREN'S CORNER  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from  
London.  
Local News.  
7.30. D. MILLAR CRAIG. S.B. from  
Glasgow.  
Symphony Night.  
Mr. RICHARD SHARPE (Solo Violoncello).  
THE AUGMENTED STATION  
ORCHESTRA.  
Conductor—E. GODFREY BROWN.  
7.47. Orchestra.  
Overture, "The Bartered Bride"  
7.57. Cedric Sharpe.  
Concerto in A Minor.....Saint-Saens  
8.11. Symphony No. 5 in E Minor.....Beethoven  
8.35. Cedric Sharpe.  
Three Irish Airs.....arr. Cedric Sharpe  
8.0.—Speech by the LORD PROVOST at the  
Official Opening of the Dundee Relay  
Station. S.B. from Dundee.  
9.10. Orchestra.  
Movement for Strings.....Haydn  
9.30. WEATHER FORECAST and NEWS.  
S.B. from London.  
Royal Horticultural Society Talk. S.B.  
from London.  
Mr. DOUGLAS KENNEDY. S.B. from  
London.  
Local News.  
10.5. THE SAVOY BANDS. S.B. from  
London.  
11.0. Close down.  
Announcer: W. T. Guthrie.

## THURSDAY.

- 4.0-5.0. The "2BE" Trio.  
5.30-6.15. CHILDREN'S CORNER  
6.15-6.30. C. Castle SON S.B.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Radio Society Talk. S.B. from London.  
FRENCH TALK. S.B. from London.  
Local News.  
ERNEST W. DAVIDSON (Baritone).  
THE "2BE" CHAMBER MUSIC  
PLAYERS  
ERNEST A. A. STONELEY (1st Violin),  
ALBERT FITZGERALD (2nd Violin),  
HARRY LOWE (Viola)  
REGINALD DOBSON (Violoncello).  
7.30. Chamber Music Players.  
Variations and Finale.....Schubert

- 7.50. For W. Davidson  
"The Fr. K. K."  
"Se. K. K."  
"Reg. K. K."  
8.2. String Quartet in A Major E. Norman Hay  
8.22. Ernest W. Davidson.  
"The Wreath"  
"Droop Not, Young Lover"  
"The Fairy Tales of Ireland"  
8.34. Chamber Music Players.  
Andante in Trio.....Tchaikovsky  
8.45.—Speeches at the Stevenson Anniversary  
Dinner. S.B. from Edinburgh.  
9.0. Mr. STEPHEN MURPHY at the  
Stevenson Anniversary Dinner, relayed  
from the North British Station Hotel,  
London.  
9.30. WEATHER FORECAST and NEWS.  
S.B. from London.  
Sir WILLIAM BRAGG. S.B. from London.  
Local News.  
10.0.—Close down.  
Announcer: W. T. Guthrie.

## FRIDAY.

- 4.0-5.0. The Station Orchestra  
5.30-6.15. CHILDREN'S CORNER  
6.40. Mr. J. J. Dickson, F.L.S., on "Garden."  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
FRANCIS SCHOLLS. S.B. from London.  
Local News.  
7.30. THE BELFAST PHILHARMONIC  
SOCIETY CONCERT.  
Relayed from the Ulster Hall.  
MERIAN FOSTER (Soprano).  
JOHN COSS (Baritone).  
LESLIE HARRISON  
(Solo Violoncello).  
Presentation to the Honorary Secretary,  
Sir CHARLES BRETT, LL.D.  
Sir FREDERICK M. KEYNEANT.  
C.V.O., will read the Address, and the  
Lord Mayor of Belfast, Alderman Sir  
WILLIAM TURNER, will make the  
Presentation.  
8.40. Back to the Studio.  
MIRIEL GUILDE (Soprano).  
NEODA COGHILL (Solo Pianoforte).  
Rhoda Coghill.  
"Hark, Hark, the Lark" Schubert I.  
Rhapsodie Homage No. 12 L. d'A. bert  
Miriel Guilde.  
"Where Corals Lie".....Elyer  
"In Haven"  
"Autumn".....Crompton  
Rhapsodie in G Minor.....Brahms  
"Jardins sous la Pluie".....Debussy  
Miriel Guilde  
"As You Pass By".....Poul  
"The Leaves and the Wind".....Loom  
"It Was a Lover and His Lark"  
8.50.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Viscount GREY OF FALLODON. S.B.  
from Newcastle.  
Local News.  
10.0.—THE SAVOY BANDS. S.B. from  
London.  
12.0.—Close down.  
Announcer: W. T. Guthrie.

## SATURDAY.

- 4.0-5.0. The "2BE" Trio.  
5.30-6.15. CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
"Advertisement" by Deo Bea.  
Local News.

(Continued in column 1, page 311)

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 305.



# Memories of Famous Songs.

Audiences I Have Known. By Charles Coburn.



MR. CHARLES COBURN.

Mr. Charles Coburn, who had been for forty-four years on the Music Hall Stage when he retired in 1920, is world-famous as the singer of "Two Lovely Black Eyes," and "The Man Who Broke the Bank at Monte Carlo." Lately, he has taken to broadcasting, telling his reminiscences and singing the above-mentioned songs.

**D**ON'T you think this broadcasting business is a very wonderful thing? I do.

I have sung to very large audiences—in one case, at the Alhambra Palace, to fifteen thousand people—but little did I know, even only a few years ago, that I should ever find myself singing and talking in the most matter-of-fact and ordinary way to countless thousands of people of whom I could not see a single one.

I have even been told that they heard me in Holland singing the chorus of "Two Lovely Black Eyes" in Dutch, in London! Stupendous, isn't it?

And now I am going to confide a secret to you, but, for goodness' sake, don't let anyone else know about it, especially the people at "2LO." I sometimes have a fear that many who have listened to my singing, time after time, two songs, namely, "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes," may be led to imagine that those are the only two songs I know.

Gentle readers, do not allow yourselves to be so fearfully misled!

## Singing Without Words.

And now we come to the secret. One of these evenings you may hear, through your head-phones and loud-speakers, a dreadful commotion and sounds of hanging and disturbance of a heart-rending sort at "2LO," followed by a series of dull, sickening thuds. All this will emanate from the fact that I shall have fallen upon and smitten all the officials who would interfere with me, and "cast their mangled bodies over the rocks" (so to speak), in other words out of the window, after which, I shall rush back to the microphone and prove to you that I do know some other songs besides those two.

But, really, there must be something particularly interesting about two songs which have lasted so long and which still retain a hold upon the popular favour and imagination. I need hardly tell you that amusing episodes have arisen concerning them at one time and another.

I recall one which will give you some definite idea of the hold upon the audience which "Two Lovely Black Eyes" had when in the prime of popularity. This occurred at the Trocadero Music Hall (long since departed) late in the year 1886—the year when I first produced the song. The hall was crowded to excess nightly, not merely to hear me sing the song, but so that the audience might join vociferously in the chorus.

One night an idea came to me when just about to walk on the stage and I turned to Mr. Dyball, the stage-manager, saying: "I'll bet you a bob

that I will go on that song and I won't utter one single word or note of the song, and the audience will not find it out!"

As soon as I appeared, to tumultuous applause, and began, the audience, who knew the song as well as I did, went for it with all the power of their lungs, nobly supported by Mr. Angelo Ascher's orchestra at full blast, and as I went through all the necessary actions and gestures, the audience supposed that I was taking a leading vocal part, whereas, during three verses and six choruses (I was not singing the former versions then) I did not utter one single note or sound.

On another occasion, when indulging in a modest sip at the old and celebrated Romano's Restaurant—the resort of many bright and choice spirits—the late Mr. D'Oyly Carte stopped by my table and said: "Mr. Coburn, Arthur Sullivan told me a little thing to-day which I think will amuse you."

"You know that he lately brought to London his great serious work, *The Golden Legend*, and produced it at St. James's Hall, which is very near to the Trocadero."

"The day after he was lunching with a friend, not of the very high-brow type, and he said to him, 'Did you hear *The Legend* last night?' Oh, yes," replied the friend, rather I wouldn't have chosen it for words!"

Sullivan said to me, "I thought I knew my man, so I said to him 'Did you—er—sit out?'"

"Well, candidly no," he replied, "I couldn't miss 'Two Lovely Black Eyes' at the Trocadero!"

## A "Re-ord."

One more blow, and I will give you no more "Black Eyes" for the present. I don't know how many of you understand the meaning of the word "Vamping" in relation to musical accompaniment. It means accompanying without the help of written or printed copies. I am inclined to batter myself that I hold almost a "record" in that sort of thing.

In early 1915 I was engaged to sing some of the anthems of the Allies in their own languages—French, Russian, Belgian, and Japanese—at the Royal Albert Hall for a certain "War Rally."

The great hall was packed and the crowd outside was so great that the principal speaker could not manage his way into the hall till about forty minutes after his stated time, and two of the principal singers, Miss Ruth Vincent and Mr. Harry Dearth, did not succeed in getting in at all.

I had long finished my "turn," and was standing waiting for the speeches. The Band of the Irish Guards, under Mr. Charles Hasell, had played all the music they had brought with them, and there were various pauses, when at the Chairman's request, I consented to do what I could to ease the tension, so I said to Mr. Hasell: "Your chaps will have to vamp to me in the chorus of 'Two Lovely Black Eyes.'"

"What do you mean?" he demanded, indignantly, but one of his men said to him "All right, governor, we'll manage it."

"Oh, very well," said he, good-naturedly, and mounted his rostrum to conduct.

As it proceeded, the organist, evidently seeing the point of fun in the situation, joined in with enthusiasm, and there was I, leading a chorus of ten thousand people, accompanied by the Band of the Royal Irish Guards and the grand organ of the Royal Albert Hall, without a "scrap of paper" amongst them!

# Listeners I Hate.

By Robert Magill.

**H**AVE you ever realised how wireless makes you hate people? You'd think that all the uninviting tasks we get would be a better idea, but I've known quite a mild temper—man who wouldn't normally hurt even a race-collector, get up and make a savage kick at a speaker that was spinning its web too noisily when he was enjoying his cat-a-whisker.

At one time I regarded the rest of the world tolerantly. I liked A for his sense of humour, B for his honesty, and I distrusted C because he had the bad taste to support Fulham instead of Chelsea. But all that is past. Like most listeners, I now regard the rest of the world, in a manner of speaking, through the telephone. I ignore all those misguided persons who do not yet possess sets, and I admire all

## Not to be Trusted.

With reservations. Not all listeners are to be trusted with sets. There is the variety whose set oscillates. I spent the whole evening recently trying to eliminate a circular saw, and next day the man next door told me, with a grin, that he had just discovered he was circular. I believe he was a good husband and father, and I hope his family won't miss him too much.

Then I hate the fanatic who has a set with as many electric lights sprouting from it as a centenarian's birthday-cake has candles. He talks familiarly of Paris, and of what R.D.B.A. said in '85. Mine is a twenty-five-amp set, and what with rates and rent where they are now, I shall never have a better one. I wish his set would electrocute him!

## The Set must Be Reptile.

Alan is him in the scientific reptile who knows all about it. Myself, I like to fancy that it is the faeries whispering, but it takes all the puff off it when he superciliously explains that it is worked in the same way as the electric bell you work with a row of bottles.

Then, of course, you all know the second-hand who, when you have visited him, for the good of his soul, to listen, buys the piece that is being played half a bar late and two and a third tones flat. I hate him as much as I do the man who breathes like an asthmatic rhinoceros. A further development of this type is the man who, when the set is operating beautifully, and a favourite piece of yours is being gently waltzed through the ether, begins to tell you how he heard it played so much better on the end of Southern 1 per last Bank Holiday.

On the other hand, there is the ill-mannered brute who snaps out "Ruh up!" just as you attempt to tell him how you prefer the same composer's Op. 42 in B. A cousin of his, who also makes me flax with suppressed rage like an over-charged syphon, is the idiot who sits there with a fatuous leer on his face thoroughly enjoying some extremely classical excerpt I can't make head or tail of. I would bury him in the same grave as the man who wags his shoulders boastfully when the Savoy Orpheans are playing some fox-trot of which I am perfectly tired.

But worst of all is the unmusical cat who is never content to leave well alone. He concludes, during a piano arpeggio for strings, that the reception is faulty, and undoes a terminal, or shifts a plug, with the result that you think you've got a firework display right inside your ear.

You may ask, has wireless made me love anybody? I think not. All I want now is a comfortable chair, a quietly burning fire, a copy of the programme, one pair of good earphones, and the rest of the world shut up in a sound-proof collar, where they can't interfere between me and my broadcasting station.



# Folk-Songs of the Countryside.

A Talk from London, by DOUGLAS KENNEDY.

WHAT exactly do we mean by "Folk"? The word "folk," of course, means "people"—men and women. "Everyone knows that," you will say. But does it make it any clearer to you if I speak of the "People's Song" and the "People's Dance"?

What people? you will ask. "How can there be people's songs except such songs as 'God Save the King' or 'The Maccabees'?"

Approved by the People.

The particular people I mean are the peasant people—the country people. An Englishman, Irish or Welsh folk-song or folk dance—song or dance made by the country people of England, Scotland, Ireland, or Wales. How can country people make a song or dance? Surely it is always one person who makes such a thing?

Now here we are right at the root of the matter. Folk music is not made by a somebody. Even if a somebody started a song, his part has been so small that no one remembers his name. The essence of all folk production is that it does not represent one person's idea that is thrust upon other people. It is an idea or conception that meets with the approval of some group of people.

"The Cuckoo."

For instance, it may be a Morris dance belonging to one village. The group of people being the inhabitants of that village and all those before them. Some of these inhabitants have from time to time contributed their share—a little addition here, a little alteration there. The dance, as a whole, only goes on because they all approve of it. Just as the games of cricket and football go on.

The same is true for the folk-song, except that usually the group of people is larger than a village. A folk-song is easier to carry about than a dance.

Now there is one song that has been found over most of England and was even carried over to America by the early settlers when they left our shores. The song is called "The Cuckoo." For our knowledge of the great bulk of our songs and all our dances we are for ever indebted to the late Mr. Cecil Sharp.

He founded the English Folk Dance Society, and, unfortunately for England, he died last June.

Now when several men collecting in different parts of England, and even in America, find versions of this same song—versions differing only in slight details—we can come to certain conclusions. First, such a song must have been sung by English folk for hundreds of years. Why? Because it takes time for folk songs to get about. They are only passed on by singing. There is no sheet of music to send through the post. Second, such a song must have depended for its existence on everyone liking it, because if they didn't, it would disappear. They would no longer sing it, and that is the only way it could be

preserved. Third, such a song bears, as it were, the "hall mark" of approval of English folk upon it.

If we try and visualize that process of passing a song only by singing from one person to another, we see a process like the washing of the crushed up rock in a gold mine. The continual running of the water and the constant sifting of the pan removes everything except the gold, and we are left eventually with the pure gold.

How many songs have we not heard at one time or another that are now dead and forgotten? Why have they been forgotten? Because they don't stand that process of sifting and testing, there isn't any gold to stay behind.

The Work of Generations.

I am often asked of a particular tune: What period is that? What is the date of it? They have no dates except the date on which the collector happens to write the tune down. Once it has been written down, the fluid living thing that it was is fixed like the carefully preserved specimen of the botanist. Unless it is eventually given back to the people to be used as it was used before, and allowed once more to assume its fluid changing shape, then it is only a specimen.

What is written down and collected is a specimen of the work of a whole series of generations of folk—an expression of themselves and their racial mould.

The handing on from one generation to the next of our songs and dances received a check in the middle of last century. The use of steam, of iron and steel and the great manufacturing industries that these made possible drew a large number of the country people—the folk—away from their villages and little market towns. It sent them into the new industrial areas where the villages were disappearing smothered by the new industrial cities. Under the new conditions, conditions so different, so unnatural and artificial, the character of these folk changed. Their children had new ideas and different ideas. There was less leisure and long working hours under conditions that dulled the sensi-

bilities and did nothing to make up for the damage done.

The new industrial population had such pleasures and amusements as only the new civilization provided—amusements very different from the simple and truly recreating pursuits of their country cousins. Fortunately, even to-day such real country folk as still survive in England and there are a few, have not been affected by our new civilization. It was from such unaltered remnants—still the folk—that our songs and dances were collected.

Collecting Among Gipsies.

They are all of them old now and their experienced children think the songs so queer that the old people often need much persuasion before they will sing.

Many curious incidents happened to Mr. Sharp when he was song hunting. Here is one: He often collected from gipsies, who are great song carriers. Some gipsies were reported camping not far from the place where he was staying in Somersetshire, Exmoor. He set out to find them and after some searching, came upon the place—rather a wild and lonely spot. There was a solitary caravan and someone made singing.

A Cure for Jealousy.

He went nearer and discovered that the singer was a woman with a beautiful voice. She stopped singing when she heard him approaching, and came to the door of the caravan. After a little conversation with her, Mr. Sharp asked if he could come inside and listen to her song. He had a phonograph with which he sometimes made records of the singing, although, as a rule, he wrote the songs straight into his note-book.

The gipsy woman was rather afraid of his coming inside the caravan so she explained, her husband was very jealous.

However, she yielded to Mr. Sharp's persuasions, and he entered with phonograph and note-book. He sat there for about an hour while she sang him several songs. He made a record with his phonograph of her first song and played it back for her to hear.

While he was doing this, she saw her husband returning. The gipsy turned to Mr. Sharp and he a very powerful and good-looking man, and the wife was obviously anxious. Before the husband got to the door, however, Mr. Sharp locked the door, putting his fingers in his lips, and said: "Listen." Then he switched on the phonograph and the husband, who came to the door to see what he heard his wife's beautiful voice singing the tune.

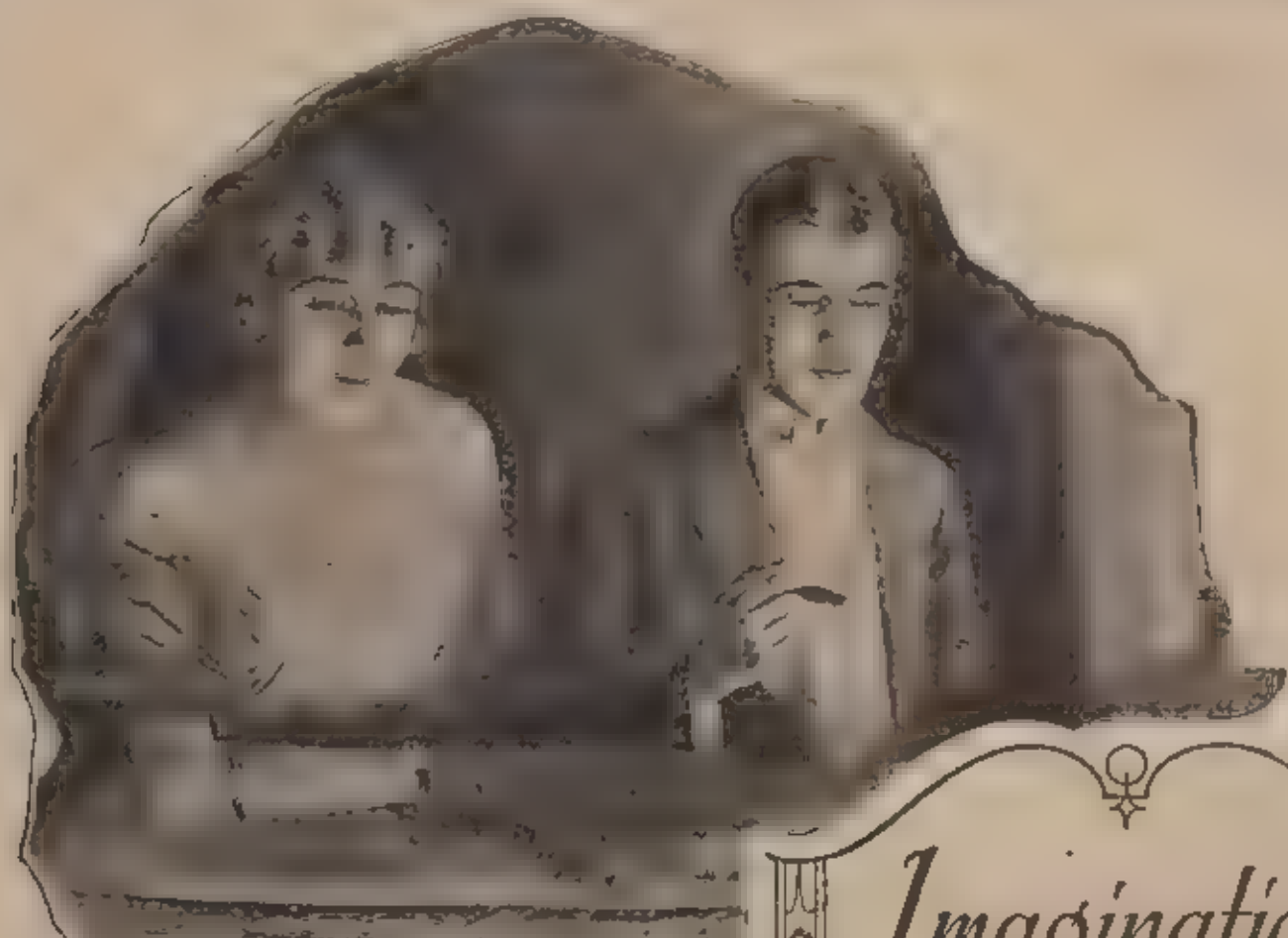
I need hardly say that the gipsy was so delighted that he forgot to be jealous.

[Next week we shall publish another Talk on Folk Songs by Mr. Douglas Kennedy.]



The Philistine (switching off): "Wicked the way this classical stuff is supplanting jazz—what?"





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— Perception	— Directive Ability
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— Will-Power	— Trust
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— Ideation	— Salesmanship

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An Engineer states that he has secured a better position.

A Clerk writes that he has doubled his salary.

A Cashier states "I have had two substantial additions to my salary."

A Salesman reports "My salary is double what it was."

A Dental Surgeon writes "My income has doubled itself."

An Accountant states "I have been promoted twice in twelve months."

A Lieut.-Colonel reports "Promotion has certainly been accelerated."

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### DON'T BE A SLAVE OF THE MACHINE!

It may be a typewriter on office desk, or a shop counter.

It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the crab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on; the vision fades, the ambition that once fired us and drove us forward disappears. A network of habit entangles us; the mechanism of our Business has caught us in its cage; our Individuality has been surrendered to Routine; we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

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## Hull Programme.

Week Beginning Sunday, November 9th.

SUNDAY, November 9th.

8.30-10.15. } Programme S.B. from London.

MONDAY, Nov. 10th, and FRIDAY, Nov. 14th.

3.0-3.30. Robert A. Jackson and his Orchestra,  
4.0-4.30. relayed from the Majestic Picture  
House.

3.30-4.0. WOMEN'S HALF HOUR

4.15-4.30. CHILDREN'S CORNER

4.30-6.55. Ministry of Agriculture Talk. S.B.  
from London. (Friday, Nov. 14th.)

7.0 onwards.—Programme S.B. from London.

TUESDAY, Nov. 11th, THURSDAY, Nov. 13th,  
and SATURDAY, Nov. 15th.

3.0-3.30. Claude Duval's Dance Orchestra, re-  
layed from the City Hotel.

3.30-4.0. WOMEN'S HALF HOUR.

4.15-4.30. CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from London.

WEDNESDAY, November 12th.

3.0-3.30. Robert A. Jackson's Orchestra, relayed  
from the City Hotel.

3.30-4.0. WOMEN'S HALF HOUR

4.15-4.30. CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from London.

W. A. H. C. FORECAST and NEWS.  
S.B. from London.

Mr. HARTLEY WITHERS. S.B. from  
London. Local News.

Dance and Song Contrasts—Old and New.

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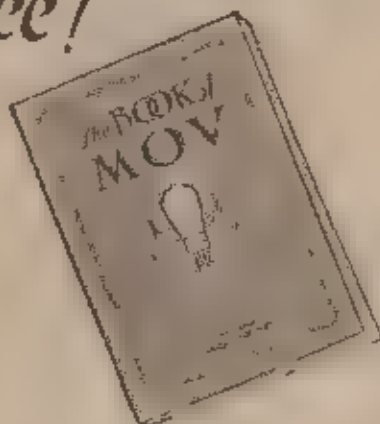
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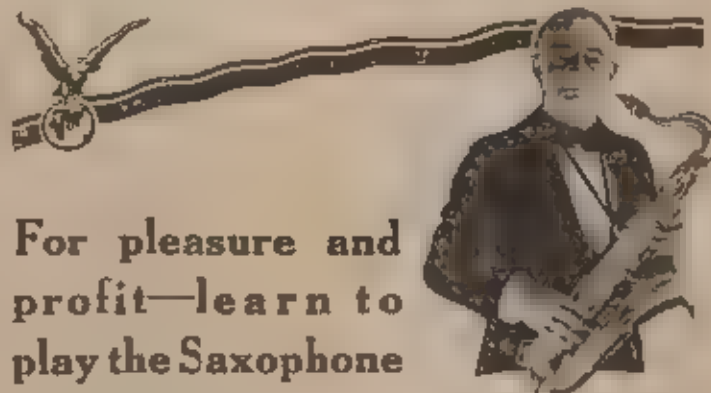
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## Leeds—Bradford Programme.

Week Beginning Sunday, November 9th.

### SUNDAY, November 9th.

7.0-7.30.—Programme S.B. from London.  
7.30-8.0.—Service relayed from St. James' Church, Bolton, Bradford.

8.30-10.45.—Programme S.B. from London.

### MONDAY, November 10th, and SATURDAY, November 15th

7.15-7.30.—The Station Time with the son of Percy Frost.

7.30-8.15.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

### TUESDAY, November 11th, and THURSDAY, November 13th.

7.30-8.0.—Harold Rice and his Orchestra, relayed from the Royal Cinemas, Bradford.

8.15-8.30.—WOMEN'S HALF HOUR.

8.30-9.0.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

### WEDNESDAY, November 12th

7.30-8.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.

8.15-9.0.—CHILDREN'S CORNER.

7.0-7.15.—WATER FORECAST and NEWS.

7.15-7.30.—WATER FORECAST and NEWS.  
7.30-8.0.—WATER FORECAST and NEWS.

### Local Programme.

THE STATION CHORUS.

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BROOM EXPLAINS MALE VOICE (Chorus).

Conductor, T. W. GOSLAND.

S. HANLON DRUM (Accompanist).

7.30.—Quartet "The Merry Princess"—Edman.

7.45.—The "Merry Princess"—Edman.

7.50.—The "Merry Princess"—Edman.

8.0.—The "Merry Princess"—Edman.

8.15.—The "Merry Princess"—Edman.

8.30.—The "Merry Princess"—Edman.

8.45.—The "Merry Princess"—Edman.

9.0.—The "Merry Princess"—Edman.

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9.45.—The "Merry Princess"—Edman.

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11.45.—The "Merry Princess"—Edman.

12.0.—The "Merry Princess"—Edman.

12.15.—The "Merry Princess"—Edman.

12.30.—The "Merry Princess"—Edman.

12.45.—The "Merry Princess"—Edman.

1.0.—The "Merry Princess"—Edman.

1.15.—The "Merry Princess"—Edman.

1.30.—The "Merry Princess"—Edman.

1.45.—The "Merry Princess"—Edman.

2.0.—The "Merry Princess"—Edman.



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I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellows Super-2!!! They are probably true, too, allowing for a little justifiable enthusiasm. But all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

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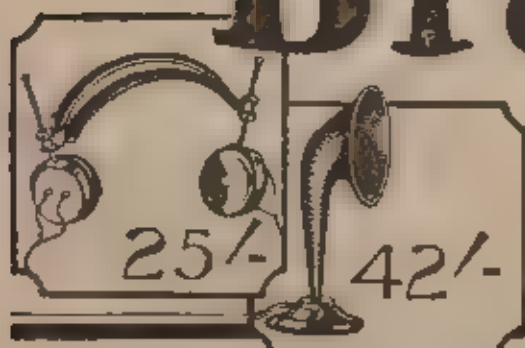


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## Liverpool Programme.

Week Beginning Sunday, November 9th.

### SUNDAY, November 9th.

3.0-5.30. } Programmes S.B. from London.  
5.30-10.45. }

### MONDAY, November 10th, and SATURDAY, November 15th.

3.0-4.30.—Gallard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0 onwards.—Programmes S.B. from London.

### TUESDAY, November 11th.

1.30-2.0. — Mr. Hartley Withers.  
2.30-3.15. — CHILDREN'S CORNER.  
7.0-12.0. — Programmes S.B. from London.

### WEDNESDAY, November 12th.

3.30-4.30.—Gallard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
Mr. HARTLEY WITHERS, S.B. from London.  
Local News.

### Popular Programme.

T. H. SPENCE (Singer and Pianist).  
JOHN SYLVESTER (Singer and Pianist).  
THE STATION ORCHESTRA.  
Under the Direction of FREDERICK BROWN.

7.30.—Symphony No. 1, Op. 13, by Beethoven.  
8.0.—The Student King, by J. G. Swinburn.  
8.15.—The Student King, by J. G. Swinburn.  
8.30.—The Student King, by J. G. Swinburn.  
8.45.—The Student King, by J. G. Swinburn.  
9.0.—The Student King, by J. G. Swinburn.  
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9.30.—The Student King, by J. G. Swinburn.  
9.45.—The Student King, by J. G. Swinburn.  
10.0.—The Student King, by J. G. Swinburn.  
10.15.—The Student King, by J. G. Swinburn.  
10.30.—The Student King, by J. G. Swinburn.  
10.45.—The Student King, by J. G. Swinburn.  
11.0.—Close down.

### THURSDAY, November 13th.

3.30-4.30.—The Station Piano Quartet.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-10.30.—Programmes S.B. from London.

### FRIDAY, November 14th.

3.30-4.30.—Gallard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
6.40-8.55.—Ministry of Agriculture Talk, S.B. from London.  
7.0-12.0.—Programmes S.B. from London.  
Announcer: H. Cecil Pearson.



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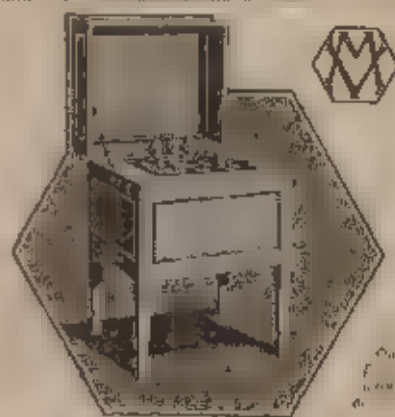


**"COSMOS" UNIVERSAL TWO-VALVE SET.**

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In the High Court of Justice

the sixth day August 1924 between

THE BRITISH L. M. ERICSSON MANUFACTURING  
CO., LTD. (Plaintiffs) and OTHERS (Defendants).

### Important Notice

**THE** AVIATION received many comments from  
the public and the press. The  
The AVIATION received many comments from  
the public and the press. The  
The AVIATION received many comments from  
the public and the press. The

"This Court With Order and Adjudge  
that the Defendants their servants and agents  
be perpetual restrained from using the names  
Plaintiffs or other marks of Plaintiff's Head Phone as well as  
the name of Plaintiff's Head Phone for Wireless Telephone  
which have been used by the Defendants and are used by the  
Plaintiffs without clearly distinguishing the  
Head Phones so sold from the Head Phones  
made by Plaintiff. And the Plaintiffs are from selling  
or offering or advertising for sale any Head  
Phones not manufactured by the Plaintiffs in  
such manner as to represent or lead to the  
belief that the Head Phones so sold or offered or  
advertised for sale are of the Plaintiffs manu-  
facture."

"And it is Ordered that he do stand down  
and be removed from the Court."

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2,000 " - - 25/6  
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THE BRITISH L. M.  
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**Ericsson**  
British  
Telephone

**Buy British Goods Only**

# Nottingham Programme.

Week Beginning Sunday, November 9th.

## SUNDAY, November 9th.

3.0-6.30. ] Programmes S.B. from London  
8.30-10.45. ]

MONDAY, November 10th, THURSDAY,  
November 13th, and SATURDAY, November  
15th.

3.30-4.30. The Scala Picture Theatre Orchestra:  
Musical Director, Andrew James.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0 onwards.—Programmes S.B. from London.

## TUESDAY, November 11th.

3.30-4.30.—The Orchestra of Lyons' Café,  
Conducted by Brasseys Epton.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0. Programmes S.B. from London.

## WEDNESDAY, November 12th.

3.30-4.30. The Orchestra of Lyons' Café,  
Conducted by Brasseys Epton.  
11.30-12.0. Gramophones Records of the  
Week.  
5.0-6.0. CHILDREN'S CORNER.  
7.0-12.0. WATERFORD EAST and NEWS.  
S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from  
London. Local News.

## In Memoriam.

FIELD-MARSHAL ARTHUR ROBERTS.

WILLIAM MACREADY. In Drama.

PUNYA. In Drama.

JOHN HENDY TAYLOR. In Drama.

H. KNAUL. In Drama.

Band leader J. HARRISON.

7.10. March, "The Great Little Army."

7.35. W. J. D. Sheriff. The Career of a

7.50. The Band.

8.15. Fantasia, "A Military Church Parade."

8.30. W. J. D. Sheriff. The Band.

8.45. Scene from "Henry V."

8.50. William Macready and Edna Godfrey.

9.0. The Band.

9.15. Descriptive Fantasia, "A Soldier's Life."

9.30. Speech by the Lord Provost on the occa-

9.45. Senior Songs.

9.50. For You Alone. Henry F. Gosh.

10.0. "Sincerity." Amelia Clarke.

10.15. Soprano Songs.

10.30. "Little Bunch of Snowdrops."

10.45. "My Heart Has a Quiet Sadness."

10.50. Waterford East and NEWS.

11.0. Royal Horticultural Society Talk. S.B.

11.15. Mr. DOUGLAS KENNEDY. S.B. from

11.30. William Macready and Edna Godfrey.

11.45. "Married Life."

11.50. A Farce in One Act by Donald Edwards.

12.0. SAVOY BANDS. S.B. from London.

12.15. Close down.

## FRIDAY, November 14th.

3.30-4.30.—The Orchestra of Lyons' Café,  
Conducted by Brasseys Epton.  
5.0-6.0.—CHILDREN'S CORNER.  
6.40-8.55.—Music, a Special Talk. S.B.  
from London.  
7.0-12.0.—Programmes S.B. from London.  
Announcer, Edward Living.



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Just take out your last L.F. stage valve, and insert a Mullard D.F.A. You will be delighted with the immediate increase in pure volume.

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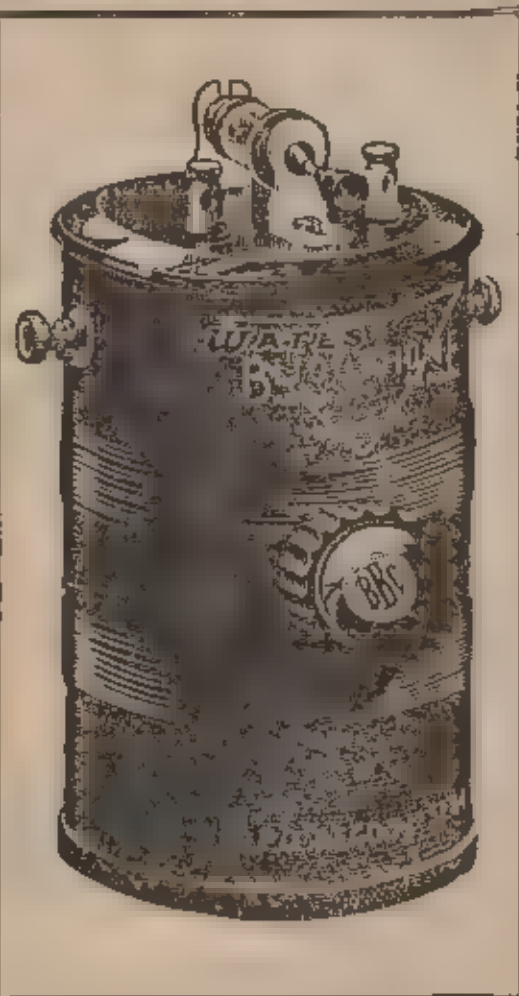
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which charges your batteries automatically whenever you have lights, radiators, etc. in use at home, without leaving in use any part of your house, without consuming any extra current, and therefore free of cost.

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Trade Enquiries Invited.

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STALENESS,  
INDISPOSITION,  
ILLNESS,  
DISEASE.



Are all due to the presence of waste matter in the tissues and organs of the body.

to the presence of waste matter in the tissues and organs of the body. The great cleanser is the

## GEM PORTABLE TURKISH BATH

It provides for a most comfortable and relaxing bath at home. It is portable and can be used in any room. It is made of the finest materials and is of a most elegant design. It is a most useful and valuable addition to any home.

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**WOMAN'S INSTITUTE  
AND SCIENCE**







# Stoke-on-Trent Programme.

Week Beginning Sunday, November 9th.

## SUNDAY, November 9th

6.30-7.00. *Children's Corner*  
7.10-7.30. *Programme S.B. from London*

## MONDAY, November 10th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*

## TUESDAY, November 11th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*

## WEDNESDAY, November 12th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*

## THURSDAY, November 13th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*

## FRIDAY, November 14th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*

## SATURDAY, November 15th.

3.30-4.30. The Majestic Cinema Orchestra  
Musical Director, Thomas Beckett  
6.30-6.45. *Children's Corner*  
7.0-7.10. *Programme S.B. from London*  
Announcer J. C. Clarke



OYSTERCATCHER AND RINGED PLOVER

The birds shown here will be described by Mr. E. Kay Robinson during his talk on "British Birds," to be given from London on Tuesday, November 11th.

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UNTIL THEN YOUR LIFE  
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Fifty-five is a critical age for a man. By that either he has established himself financially or he has not. If he has, then he can claim the privilege of his age and "slacken off". If he has not, then, generally speaking, his chances are gone—opportunity is unlikely again to knock at his door.

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- (3) £50 a month if permanently unable to work.
- (4) Substantial saving of INCOME TAX.

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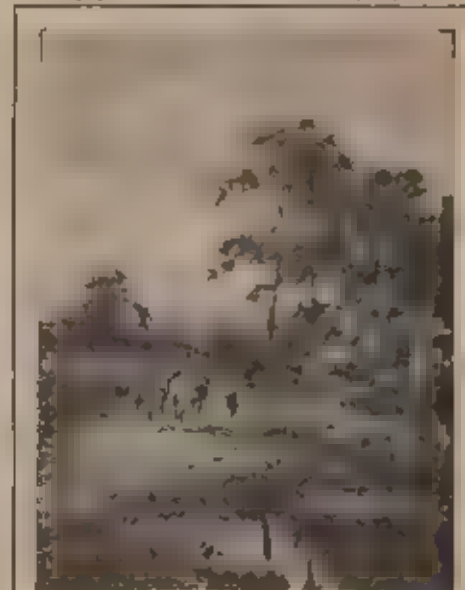
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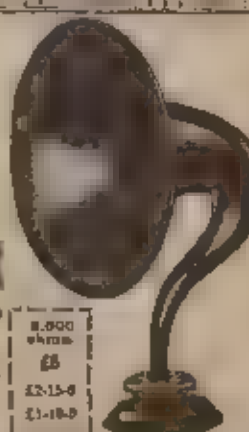
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Gives all the advantages of a small orchestra at an infinitesimal cost.

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Those hours of leisure—  
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Now is the time to decide which of the E escapephone models will meet your need. There are a great variety from which to choose at prices which meet all pockets. You get wonderful reproduction with these sets—silent working, and freedom from distraction.

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Model M	£15-10-0
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Model O	£17-10-0
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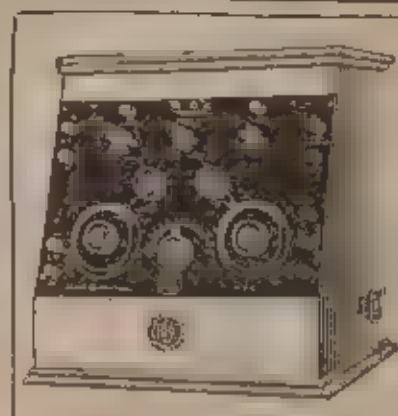


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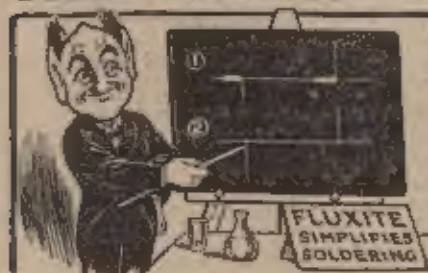
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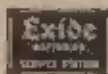
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